إبليس
عزازيل

Whispers of the Jinn

Arabic Black Magic

Michael W. Ford

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Whispers of the Jinn: Arabic Black Magic
Michael W. Ford

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Introduction

This is a Grimoire that has been prepared in many cycles of intense research and development, with a dedication to the Arabic traditions that cultivated the lore and methodology to Iblis and the Jinn. My focus of Sihr is determined upon the metaphysical framework of the Quintessence of Luciferian Magick as manifestation of one's True Will. I discovered many things upon this journey.

The phenomenon of "paranormal" occurrences beyond the ritual praxis demonstrated that there is much beyond what we see and experience in the structure of this world, for which the jinn accompany us, observing and even interacting around those who call them. While constructing this work, after performing an incense offering to Huma, known also in Western demonology from my Grimoire, "The Demons of Solomon", I returned from my back porch area (where the simple offering was made) to my office, writing upon the jinn.

I was frustrated because I was aware of the countless jinn and work that lay before me. Almost above my head, in the office, is a lamp-fan that has LED light bulbs. At a moment of intense focus, suddenly, to my surprise, an LED light bulb suddenly exploded above me, shattering fragments of glass all within the room.

My wife shouted from the living room, "what happened, what was that?", to which I stood up and in sheer excitement I shouted back, "the light just exploded!" and investigated it a bit to learn the specific type of bulb that does not commonly explode. I was so elated that between the jinn and my own energy, this type of bulb, not known for exploding, did so, and something was here.

I then proceeded to gather up the glass, so that my dogs would not find it and hurt themselves. Finally, using a vacuum cleaner, I then gathered up the shards and pieces of this broken lightbulb. I switched it out and then after

calming, wrote further and saved my work. Shortly after this, I heard noises in the room directly above the office, like footsteps, then a muffled knock in the wall. The dogs were with my wife, and I went upstairs to investigate, nothing. I then took a small, white chime candle with some incense and performed a thank-offering to Huma, for which everything was quiet that evening after.

In addition to this, over a period there would be what could be described as ‘paranormal’ activities around such as objects falling and being knocked over, doors closing and similar exciting things. Then, there would be a period of quiet with nothing happening of note.

This grimoire and my ongoing workings with the jinn have proved fruitful and interesting, thus I am pleased to complete my oath to certain spirits of whom I have agreed to publish an English-language Grimoire that helps to make a bridge between the Arabic and Western places for the jinn to further be known.

This may be a cursed Grimoire, so be warned. The Black Alchemy of the Luciferian approach to aspects of the vast and articulate Arabic traditions find expression within this book. Read with serious interest, approach your steps upon the path of Sihr only when you have applied and experienced the initiatory ordeal of the Triad of the Morning Star, found within the introductory book, Apotheosis.

Michael W. Ford
17th of July 2024

Forward

From the root ‘ *janna’,* meaning, ‘*to conce*al’, does ‘*jinn*’ derive; the very essence of the term of ‘occult’ and initiation into the magical arts of old and new. The Jinn are inspiring spirits of smokeless fire; those who are both bestial and nearly angelic in a small sense of divinity by this transforming, invisible fire.

The living grimoire is a work which uses instructive texts, outlines methods in which spirits may be invoked or evoked; spells may be cast and the Great Work that is Magick and Sorcery may be performed. The Jinn are identical in essence to the western concept of Demons, the difference being the culture of which myths and magical traditions have been formulated.

I approached the Jinn within the context of their culture; the result of this book presents them from a Luciferian perspective, rather than an Islamic one. The elements of Sufi metaphysics are entwined along with aspects of Islamic Magic; yet understand clearly that Luciferians are not theologically bound to the cosmology centered around Allâh.

My research and ritual workings that are revealed within this book are focused on theurgy and black magic as an inner and outer exploration and journey; very little is focused on the lesser practices of love, destruction, and seeking material wealth. I have included basic structures derived from various Arabic traditions as a foundation, however. The Sorcerous Arte of Sihr within this grimoire was designed as a multi-layered gateway to the Spirits of Smokeless Flame.

This grimoire is truly a work which is what Sufi poet and philosopher Ibn ‘Arabi (1165–1240) would identify as *barzakh*, from the Quranic expression of, “what is between the two”. As a book containing a meeting point between the two realms identified in the Quran: the unseen and visible, or heaven and earth.

Within these two aspects within the cosmos, this includes the world of spirits and the world of physical bodies. As the path of the daemonic so enveloped in the masks of the Jinn, the path to power and wisdom is found at the crossroads, or in-between. This liminal work veils the Adversarial Current, which is a malleable essence, however irreverently transgressive and for the aspirant, blasphemous and at times, perhaps terrifying.

This is a book dedicated to the Jinn, inclusive of expanding and inspiring new aspirants who seek communication and knowledge of the Spirits of Smokeless Fire, called Demons in Judeo-Christian cultures. The Jinni (plural) is not only revealed here in their name, epithets, descriptions, and magico-religious mythologies; the forbidden rites and prayers of calling forth certain Jinn of which, I can personally confirm, are existing beyond our scope of sight.

This grimoire in every subtle textual layer of prose and symbolic structure of a sentence, acts not only to honor and introduce the Jinni to Luciferians and Left-Hand Path Adepts, the methods of summoning and calling forth the Spirits of Fire, especially the act of invoking, experiencing intimate communion with the gnosis of jinn and human is a foundational aim of this work.

As being a student of many religions and the variations in theology, I have invested a good amount of time towards Islamic religious teachings. To know and understand the time and spirit of the places in which the jinn dwell and endure. There is subtle initiation found from methodical research, study of Islamic and Sufi Mysticism regarding disciplines that can be adapted to Luciferian practice.

Such disciplines are significant in the transmission of esoteric spirituality found in Luciferianism. I have a common respect for Islam in the sense that the dedicated devotees can be admired for the strength of will upon their path; I am in my very foundational core, with instinctual affirmation stretching back to my earliest childhood memories, born of the Black Flame and spiritually rebellious with discipline vigor.

This grimoire, as *barzakh*[1], is composed and presented from an initiatory approach of existing outside of orthodox religious structures and laws; the

imagery and symbolism within this book, devotedly in honor of the Jinn, is a liminal type of "gateway" between both the world of spirit and of flesh. Luciferian Magick is Adversarial, albeit approaching within the aesthetic of the tradition.

I observe and take knowledge in sometimes overlooked places which hold keys and tools which unlock the powers of Azāzīl, whose gift offers balance in the Four Pillars of Luciferianism: Wisdom, Power, Balance, and Strength. This grimoire is a most heretical *al'ilm*, that is, "*knowledge*", surviving from the time known in Islam as "al-jahiliyah"[2]. This book of Black Magick is a Book of Azāzīl, including the legions of jinni, a structure of calling forth the Fire Spirits as guides, and for moments, experience potentially wonderful or malignant (depending on your character and will as an individual) path towards Liberation, Illumination, and Apotheosis. As this work proceeds, the basic essence of the Jinn and western Demonology will be made clear.

In Islam, Magic has long been categorized by the term*, ʿulūm al-ghayb*, meaning "The Occult Sciences". This includes the practices of astrology, oneiromancy (dream divination), which were the most "mainstream" of magical disciplines known in Islam.

Imagination is not fantasy within the context in which it is presented here. This concept is the flash of inspiration so taken shape in the minds' eye, to which may motivate the actual manifestation into the physical. It is both real and not real at the same time. This concept will be explained further within this work.

This grimoire was composed by trial and error, shaped and forged under the tutelage of numerous jinni; this work is dedicated in honor of these spirits, both greater and lesser, yet all instructive. In all my initiatory workings, rituals, and the often-dull process of research, never have I experienced what is commonly called 'paranormal' to the degree that occurred during the entire process.

I would take needed breaks from this grimoire, working on other manuscripts and projects; yet starting again on this forbidden book always

opened gates in my home and around my wife and I that I can define as simply, exhilarating, and exciting.

Chapter One

The Occult Path of the Jinn

انسانی اویورکن بصبا اغرلتو طلسم

Origins of the jinn

Based upon my work, research and practices of sorcery, the jinn are nearly identical to demons; the difference between them is the culture in which they are found. If you consider the names, basic traits and types of energy, the revealed gnosis of the jinn and demons are that they have different lore surrounding them depending on if they are found in the West and in the East.

This grimoire is a sorcerous work that offers the lore and myths of the earliest known records of the Jinn. I will present the cults and ancient pre-Islamic deification many of what would become the fallen, demonic, and rebel spirits known as the tribes of Jinn.

This is structured in a way that intends to inspire the metaphysical framework for aligning the hidden meaning which unlocks the knowledge of attainment of insight, skills, and power by convocations with the Jinn. Don't invest any type of crippling belief in any myth or cosmological lore so proclaimed by monotheistic religions doctrines; as a Luciferian you are truly free and have the knowledge of history, so adapting to basic comparison between Magick and theories within Science.

Luciferians may use the imagination to create the proper elements that will be the fuel of symbolic association that connects the energy concentrated by the focus of Will, while merely visualizing mythological structures of the expression of demonological types of energy. For instance, ancient texts, archaeological evidence including statues, altars, talismans, and tablets confirm that pre-Islamic spirits were not subject to Allâh nor would possess the distinctions that the later Jinn would influence by the fallen nature and Satanic powers that are opposing the orthodox monotheism.

The Jinn were both deities and devils reflecting the energies in which they represent and exalt by the tribes which worshiped such with purpose. They

could be gods and goddess who established cults and priesthoods among cities and tribal centers in the deserts and ancient near eastern lands of Arabia, Syria, and Mesopotamia. Equally so is that after Islam obsessively eliminated the deities who for many became demonic spirits of smokeless fire, we call Jinn.

I have the confidence in mind to recognize the demonology and the Jinn of Arabia were linked types of fiery spiritual powers that took form in both religions in either theriomorphic evil spirits or as anthropomorphic representations as deities who by offerings could compel internal and external change according to your will.

A balanced respect of Islamic religious structure and traditions should be observed by the Black Adept, not in any way submitting to any religion, but understanding the methodology behind it. Even with the blackest of magick, the essence of the Samūm beholds both heights of angels and the demonic jinni that are invisible, around us. To accept and shape a way of perceiving the world and our path, it is important to be able to rationalize and with the suspension of rational thought in moments of Gnosis, that alternate points of view should be peacefully considered with the respect they deserve.

Concerning the Imagination & Jinn in Magick

The imagination can be understood and viewed as a synthesis that is viewed as an ambiguous power that is specifically a potential of the mind. The imagination is a liminal gateway that is for all practical purposes, a medium between what is within and equally what can be. The Quranic definition conceptualizes this power in 56:32 (Quran) as “And abounding fruit, not picked nor forbidden”; you may look and visualize the fruit and eat it, at the same time realizing that this very fruit is on the tree, and you have not picked it.

The imagination is the medium that brings about the manifestation or embodiment of non-material things, while these immaterial forms do not gain the entirety of those attributes validated as having corporeality. In this liminal medium called the imagination, shapes take subtle form, transforming and instantly removing bodily form.

It is in this way that in my experience, spiritual beings known as jinn (and demons, etc.) assume variations of types of bodies, becoming visible. It is as if the jinn have the energy and power to touch the mind (or that the magician wills and calls the force behind the spirit) and with the Imaginal medium, manifest and take shape.

Magick in Luciferianism is experienced by this same medium that is the Imagination. All comes into a creative (or destructive) state of being from this Black Arte of alchemy, a catalyst of change in accordance with the will. The Luciferian must attain the skill of uniting Will, Desire, and Belief to manifest a physical result from the realm of the Imaginal. Our entire history is a validation of this fact: life and all under our evolution and scientific knowledge.

Art, tools, music, literature, fashion, culture, and all within our physical world of experience. Nothing is created nor refined without the imagination and the very belief that it can be invented; the skills of directing energy from the Imaginal is accomplished with the discipline of consistency, adaptation and the unity of Will, Desire, and Belief. The jinn, like the

western concept of demons, daimones, and angels are different from humans in that they are preternatural, having specific skills, knowledge, and power.

From the moment of coming into being we have the spark that becomes self-awareness, to rise with a careful combination influenced by our genetic make-up, environment, determination, and the experience of applying knowledge to transforming as we mature.

The Black Flame was bestowed upon our clay by Iblîs or more generally, Azazel, Fallen Angels, Watchers, or Satan in the mythology of our origins. We have potential, countless choices, and each is accountable overall in the path we forge in this life; nothing is certain, and the eventuality is physical death.

The Jinn as spiritual patrons can tempt, corrupt (towards self-destruction) or challenge our strength of mind; it is the responsibility of the individual and our intuition (because of ones' Daemon) to prove our worthiness before the invisible flames of Samūm.

History of the Jinn

This section will focus on the origins of the concept and earliest reference to the Jinn, towards which would depict the spirits of fire as demons once the Muslim conquest was complete. The word Jinn is a collective noun which is derived from the Semitic root JNN, being JANN, جَنّ, the meaning translates '*To Hide*' and '*To Adapt*'. The origin of the Jinn is likely to be from the Roman concept of *genii* (Latin *genius*), the Aramaic *ginnaya,* meaning, 'tutelary deity'.

The Greek Daemon / Daimon is a nearly identical concept in origin. In pre-Zoroastrian Iran, the demoness *Jaini* was a wicked (female) spirit, the counterpart of the Devs / Daevas of Persia. Thus, the word, jinn, indicates the hidden aspects behind the wall of nature and our world as we experience it with our senses; by the occult path we may seek experiences beyond the flesh and self-mastery that starts within the mind.

Between the early concept of the Jinn prior to Islam to the Arabic understanding of the meaning of Jinn, these are demonic spirits who exist primarily in the unseen world, having a liminal dwelling also within the seen world (the physical). The imagination, associated with Iblîs, is the liminal "crossroads" which brings to creation the inspirations of the unseen into the material world.

Like nature itself, the jinn are not all baneful any more than they are beneficial; some may be natural predators of humanity (unless given a reason not to be) and others ambivalent towards humans. Welcoming, appropriate fumigation offerings (incense), libations (pouring of liquid), spoken ritual oaths, respectful actions and words with self-confidence is a solid path towards positive interactions. The Buffi of Northern Africa call the offering of incense, *fumigation*, as *bkhur*.

The jinn are best categorized as existing as dual dimensional beings, being manifest in the unseen realms and having the ability to take form by influencing the imagination of those they 'touch'. In the faith of Islam, believing in *al-ghayb*, the unseen and unknown, is a key point of

comprehension regarding the mysteries of the worlds under Allâh. In the *fatiha*, the opening chapter of the Qur'an, Allâh is called by the epithet, "Lord of the worlds". Rabb al- 'alamin (the Lord of the worlds) reveals the existence of the seen and unseen realms and planes which exist.

The jinn may cross between them and interact with the physical world. Like humans, it seems that there are jinn who are Muslim and who adhere to different beliefs. Of course, this is conjecture as my experience with the jinn is not aligned to interpreting any outer religious conceptualization.

I consider the Islamic jinn and Christian demon to be in foundation, interchangeable, or specifically, the same class or type of spirit. While history, myth, and culture have provided elaborations and differences between the two, the core foundation remains the same. Within both jinn and demonologies of various cultures then have numerous tales and lore surrounding them, spirits such as Amaymon provide us a syncretic model to consider.

The Jinn in Muslim Imagination & Ibn ‘Arabi’s Mysticism

The Jinn are spiritual entities, manifest specifically as dual or two-dimensional, having the ability to exist in both physical and invisible domains. A key term for understanding this, from an Islamic perspective, is al-ghayb. Al-ghayb means the unseen and the unknown, much like the source deity, Allâh, being as Outward and Inward in the Quran.

One of the early names of Allâh (as an epithet) is “Lord of the Worlds”. In Muslim orthodoxy, the term Jahiliyah, referring to the period of pre-Islam, marks simply the time before the Muslim conquest. Jahiliyah can also refer to the concept of heresy in the absolute, the intolerance against the monotheistic deity, Allâh.

The Arabic populations of the pre-Islamic world were centered around pilgrimages; moving from place to place for activities such as trade, religious journeys, and even warfare among tribes over time allowed a rich type of syncretic mythology and spirituality even well into the Islamic period. The Bedouin in history were religiously connected to, like other cultures all over the world, used to paying forms of honor and reverence to ancestors, where for the Arab Bedouin, gravestones were placed, and sacrifices (offerings) were made.

Elite and memorable ancestors were given homage to those who were venerated as tribal founders and leaders. Some of these individuals were conceptualized as idealized myths who were transformed into gods, deified. The Arab historian al- Alusi specified that the gods Wadd, Suwa, and Yaghuth were originally names of strong and wise leaders who had died and were assimilated or deified as gods who had statues erected to honor them.

The Arabs of pre-Islamic times would direct their idealization of a deified ancestor into the focus object or idol as a stone. One of the most well-known stones was called Dhu I-Khalasa, described in the Shorter Encyclopedia of Islam as a white quartz rock, bearing a sculpture of a type

of crown. This was over time, adorned with necklaces, given offerings of wheat and barley by pagan Arabs.

Ansab is the general name for the sacred stones and pillars and spread throughout Arabian Peninsula by the nomadic tribes. As time went on, the worship of the spiritual presence as a conduit for the deity allowed the development of monoliths in which sophisticated altars emerged and camels and sheep were offered. The Ka'bah in Mecca is the most famous example of this. A cube-like shelter was erected for the black monolith which was venerated as a magical-religious fetish.

Tribal patronage of deities appears to have been primarily a polytheistic and syncretic nature which changed and evolved over time. While Arabian tribes honored specific deities, as idols were created, consecrated, and migrated to new locations on trade routes, local settled populations also sought to pay homage and worship to gods and goddesses.

Syncretism played a renewing and sometimes re-invigorating transformation between deities which had nearly identical traits and powers. This allowed the idols and the energies associated with such deities to rise and fall in the ages of paganism in Arabian lands. This included the interaction deeply into Palestinian and Syrian cities long before the coming of the Islamic prophet Muhammad in the 600's.

The ancient Canaanite deity EL (the father of the gods) survived from the Bronze Age all the way up to the advent of Islam. EL was gradually recognized as "Allâh" (meaning 'God') having the totality of the powers of the numerous pantheons, being a creating deity that many Arabic pagan tribes commonly recognized and worshipped.

Polytheistic deities of Arabia as close contact became consistent, became lacking to the populations in which gradual monotheism began to gain momentum. This pagan monotheism prior to Islam, was a movement referred to as "*al- Hanīfiyyah*", thought to be derived from the religion of Ibrahim (Abraham).

Towards the end of the Roman and Byzantine influence of Syria and in Arabian territories, the religious center of Mecca recognized Allâh as the

principal deity, though not condemning the other gods and goddesses. Those of Mecca worshipped Allâh as the supreme god and creator of the cosmos, much like the ancient earlier name of this Yahweh-like power being EL. Essentially, Yahweh, the Christian God was identified with the Muslim Allâh, with obviously theological differences and doctrines.

The Sufi mystic Ibn ‘Arabi wrote concerning the cosmology of Islam, detailing the Angels and Jinn who were created by Allah. Firstly, when Iblīs refused to bow before man according to Allah’s command, those legions that fell with him became shayāṭīn, but not all jinn are ‘*satans*’. Like humans, there are beneficial, ambivalent, and malicious jinni. Shayāṭīn are also not always jinni, for the expression in the Quran 6:112: shayāṭīn al-jinn wa-l-ins (“*The satans of jinn and mankind*”) indicates that those non-believers aligned with the satanic jinni are also associated with this unholy tribe.

Ibn ‘Arabi writes in chapter 198 of the *Futuhat* on the “Breath of the All-merciful”, that the cosmos is an articulation of the twenty-eight divine letters (Arabic alphabet) arranged phonetically. This is simplified as the following: hamza, the First Intellect, and the final two being mim, man (al-isan) and waw.

This alchemical process of initiation according to Ibn ‘Arabi teachings reveals that the twenty-eight-letter configuration shows the descending first twenty-one letters, from the First Intellect down to the Four Elements. The role of Shayāṭīn is in the eight level of manifestation, the Footstool, beneath the previous level, being the Throne from which one leads down to mercy, the other with wrath.

Angels and jinn are not so clearly defined in the Quran, but many scholars associate both as separate and others align Iblīs as an angel prior to his fall, from which he was revealed as a powerful jinni. Angels are considered intermediate messengers that can also be associated with the higher faculties of the Mind; yet also they are conscious spirits created of Light while the jinn were fashioned from the Smokeless Flame.

In the Quran, the cosmos is divided into two realms, the unseen and the visible: or more clearly, heaven and earth. One may consider this as the

realm of spirit and that of bodies. Sufi mystics identified the intermediate realm, aligned from the Quranic expression, “what is between the two”; the barzakh or isthmus. Ibn ‘Arabi named this the *‘alam al-khayal*, the *mundus imaginalis*; the world of imagination (the Imaginal Realm) that is neither spiritual nor bodily yet partakes of both qualities of each side.

Ibn ‘Arabi teaches that Angels and jinn belong to the realm of the unseen, having the ability to appear in the sensory world through what is called *tamaththul* or the Imaginal Realm. Angels are described as *al-arwah al-nuriyya*, “luminous spirits” and jinn, *al-arwah al-nariyya*, “fiery spirits”. Pure angelic spirits are *al-arwah al-tahira al-malakiyya*, while opposed by the malicious, satanic spirits, being *al-arwah ghayr al-tahira al-shaytaniyya*.

The Quranic hadith is the source perhaps of this, that “Allah created the angels from light, Allah created the jinn from fire, and He created man from what you have been told (clay)”. The Arabic words *malak* and *ruh*, *angel* and *spirit*. Ibn ‘Arabi classifies angels and spirits into three types: *muhayyam* (enraptured), *mudabbir* (governing), and *musakhkhar* (subjected).

The *muhayyam* are enraptured angels that are obsessed in the contemplation of Allah, having no self-awareness. The First Intellect was one of these, yet Allah turned its focus from him and utilized it to assist in creating the universe. Mudabbir are governing angels that hold authority in charge of all bodies in the cosmos, including the luminous, fiery, and elemental.

These are the spirits of living things. Angels and jinn are concealed spirits, reachable by the Imaginal Realm that humans have as a great tool for their initiation, whatever it may be. Angels are messengers in Islamic religion as between Allah and man. Shayāṭīn are also messengers of the Islamic realm of God.

In the ninth chapter of the Futuhat, Ibn al-‘Arabi dedicates this section as to “true knowledge of the existence of flaming, fiery spirits”. Starting with the Quranic verse, 55-15: “He created the jinn from a flame of fire”, explaining that Allah created the four elements, with dukhan (smoke) rising to the

inside surface of the sphere of fixed stars. Inside the smoke, Allah unstitched the seven heavens.

To each heaven, Allah issued a command that brought about the marriage of heaven and earth. To this, all life on earth was created (except for man); jinn were created by heated air that produced a marij (flame), for which the word for it is defined as ‘mixture’. Flame is called this according to Ibn ‘Arabi because this is the careful alchemy of fire mixed with air. This is not a visible flame, but the unseen essence of the jinn. Adam was created from turab (dust) and water.

Man was created from dust and water, that is, clay, while the jinn’s case air and fire are flame. The element of Air gives the jinn the power to take any shape (tashakkul), with fire making them insubstantial (sakhif) and subtle (Latif). The element of fire inspires the jinn to subjugate (qahr) others, seek the claim to be great (istikbar) and exalted (‘izza).

Luciferian philosophy differs from Ibn ‘Arabi in that fire is more excellent than clay, as it is the aspect of which the Black Flame, bestowed by the rebellion of Iblīs, while clay is shaped by water and is associated with humility. Luciferians make note of the essential importance of Balance between the elements, knowing both the Fire-bestowed arrogance and clay-born humility.

In my research and countless hours of study, I have confirmed that the Western ‘demons’ and Middle Eastern ‘jinn’ are the same, especially where the ruling Jinn Kings and Iblîs are concerned. Every tradition has various depths of mythology and lore concerning spirits, angels, and demons, especially the Arabic mytho-poetical traditions of the jinn and their almost ‘mirrored’ structure of an unseen tribal association, of which Western demonology does not possess.

This is all that I will write concerning Western traditions of demonology and ceremonial magic (such as goetia), for it is best to avoid confusion and immerse yourself in the mytho-magical lore of the jinn within the Arabic tradition.

Remember, when you practice any type of sihr from the Luciferian foundation as within this grimoire, suspend disbelief once you enter your meditations and rites, for this is the infernal key to beneficial and productive experience with the Black Arte of Sihr.

Arabian & Syrian Deities Associated With Stars

From ancient times to the coming of the Prophet Mohammad in Islam, deities, demons, stars, and specifically the Seven Planets in many traditions have attachments with both celestial and spiritual powers. The South Arabian cults which developed from (and back to in turn, inspiring) aspects of Canaanite, Syrian, and Northern Mesopotamian religious and magical sects have astral features.

The Arabian goddesses, Al-Lāt, al-‘Uzzā, and Manāt became three deities who were at times dwelling in the sky, having a powerful alignment and identification with the planet Venus, followed by the Sun and Moon. This association between planets and deities has its roots in Babylonian and Chaldean cults and magical practices.

Al-Lāt, al-‘Uzzā, and Manāt were so powerful and venerated that they were called the “Daughters of Allâh”, maintaining respect and illustrious majesty among the Arabic religions well into the time of the Prophet Mohammad.

Note: the Triad of Goddess often share traits and in Hellenistic, Roman, and Arabic syncretism can on a deep level, be confusing, I urge you to not overthink the identification as if the Triad of individual people such as you or I. I have discovered that we don’t know everything from history, as even with the vast archeological and historical records, many of the Arabic deities and jinn are veiled by the sands of time.

I suggest using syncretic identifications on a basic level, that Deific Masks are empowered by the force and energy that is behind the symbol and image. Be open to allow your visions to take different shapes and faces, with the core traits remaining at the core of the Deific Masks you honor and invoke. For instance, if you understand the Western concept of the Triple Goddess, be it Celtic or Graeco-Roman (with Hecate for instance), you will more easily find simplicity with the alignment of these three goddesses.

الات
al-'Lat

AL-LĀT
اللاَّت

Goddess of Protection, Fertility, & Love

Al-Lāt, al-‘Uzza, and Manat compose the ancient triad of goddesses who were worshipped in the extensive triangle of land between Yemen, Iraq, and Syria during the pre-Islamic period. Al-Lāt as a name is the female form of Allah, meaning, “the goddess”.

“The Lady of the Temple” is one cult epithet of Allat, an ancient goddess of protection and love. The pre-Islamic goddess al-Lāt (Allat, Allatu, and Alilat) is the first of the triad and is known throughout the ancient near east. Allat was very significant in the ancient city of Palmyra, having a sanctuary found near the temple of Baal Shamin in the western quarter.

Arabian tribes began settling in this area during the second century B.C. and it is indicative of her majestic veneration that her temple was near the temple of Baal Shamin. Allat was identified with Astarte at a religious banquet in the temple of Bel.

The historian Herodotus revealed that the Arabs identified Allat with Aphrodite Urania (Aphrodite of the Heavens); he also explained that the tribal groups primarily worshipped two deities: the first who is Orotal (Ruda, identified with the planet Mercury) and al-Ilat (Allat). This was reflective of the balance between the masculine and feminine, the God and Goddess.

Allat is depicted on a tessera[3] from a “Symposium of Bel Belti” in Palmyra, featuring Allat on one side with the goddess seated on a throne with a lion on one side and a bird in her hand. The lion and bird are associated with the Syrian Atargatis, a goddess associated with Astarte.

In Ta'if, al- ‘Lat cult image was a cubic white stone, while the goddess was depicted in various cities and regions as female. In her cult, the Lion of al-

‘Lat and Gazelle were at the side of the goddess. The lion represented the consort of the goddess, while the gazelle reflected the loving traits of al-‘Lat.

In Nabataea, Palmyra, and Hatra al- ‘Lat is identified with Athena (Roman Minerva), her depictions reflect the form of Athena with the eye betyl in place of the Gorgoneion. Al- ‘Lat was also identified with Ishtar, Astarte, and Aphrodite. The planet Venus is associated with the goddess and like the Morning and Evening Star, al-‘Lat had both violent, warlike, and loving sides as a transcendental deity.

The Book of Idols indicates that the Quraysh, Arabic tribes who controlled Mecca prior to the Prophet Muhammad, would circumambulate the sacred building known as the Kaaba while chanting the following:

“By al-Lat and al-'Uzza,
And Manat, the third idol besides.
Verily they are the gharaniq (“most exalted females” or “cranes”) Whose intercession is to be sought.”

In the Quran 53:19–22, the chapter in which al- ‘Lat, al’-Uzza, and Manat are mentioned, was the source in which the legend of the Satanic Verses derives. The Prophet Muhammad was reciting the Surat An-Najm, when he understood the verses that named the Triad. It was the satanic Jinn King Murrah al-Abyad Abu al-Harith, taking the luminous form of the archangel Jabril, whispered the following line (I have included the Arabic script as well):

“*These are the exalted gharaniq, whose intercession is hoped for*.”

تلك الغرانيق العلى وإن شفاعتهن لترتجى.

The act of circumambulating around the Kaaba, refers to walking in a circle seven times, in the counterclockwise direction. This practice continues with the Islamic Hajj and Umrah (the pilgrimage to Mecca yearly), while prayers chanted to Allah have long ago banished the “Daughters of Allah”. The act of circumambulating counterclockwise is within the Luciferian and other

Left-Hand Path magical traditions, significant of deliberately moving against the nature order and aligning with the antinomian powers of the Adversary.

One should have respect for the gnosis and devotion that serious Muslims have, especially the Sufi mystics, of which Ibn Arabi (1165–1240 C.E.) refined esoteric theurgy via philosophy and poetry. The discipline of Sufism, influenced by older initiatic traditions including Hermeticism, Neo-Platonism and Gnosticism, are important occult currents that inspired modern Luciferianism in its' inner teachings of Liberation, Illuminations, and Apotheosis.

For those of the Left-Hand Path, knowledge and insight require the skill of understanding the point of view of other paths and religions, no matter how you might feel about it. There is much to gain from the elite paths within some traditions, for Luciferians desire inner power and magical skills above all.

Allat's symbols are a lion with a gazelle between its legs, and a palm branch representing fertility. The fanged lion represents the warlike force of her violent spirit, while the gazelle is the fertility and loving manifestation. Allat is featured in the Nabataean Zodiac wielding a sword above the left shoulder of Tyche (fortune), her role as a goddess of fertility is called upon as a part of the natural order and good fortune of the health of animals and young women.

Invocation of al'-Lat

I invoke by my devotional desire to al-'Lat, Lady of the Temple.
By the path turning against the natural order,
I enter and become center in the liminal.
By al-Lat, with al- 'Uzza and Manat, the sacred Triad,
Beautiful al-Lat, whom lions steadfastly sit close,
I offer the offering of incense, the cold rose-water libation,
I call your intercession and patronage.
Lady of the Temple, Allat, flanked by your consort the Lion,

With the Gazelle at your side, thou art illustrious and terrible in power!
As this candle flame consumes its' host, may your power grant me your patronage.
To protect my dwelling and body, with the raging lion to bring me to my senses,
That I might not stray from my determined path.
By this talisman, I invoke your touch to connect this symbol,
That I shall for a moment be the living temple that you might visit.
Powerful and beautiful al- 'Lat, I honor you!
Maiden of the Morning and Evening Star, loving one beside me!
So it shall be!
End of Ritual

AL-‘UZZĀ

العزى

Goddess of Power, War & Desire

Al-‘Uzzā is a highly venerated goddess, identified with the planet Venus. In the triad of the Arabian goddess, the so-called ‘Daughters of Allah’, al-‘Uzzā is the Maiden with al- ‘Lat as Mother and Manat being the Crone. Al-‘Uzzā is well known beyond Arabia and was worshipped is Syria and northern Mesopotamia. Al-‘Uzza, along with Manat and al-‘Lat, were the triad worshipped by the Quraysh, Arabic tribes who prior to Islam controlled Mecca and the Ka’ba. The most renown temple-shrine to al-‘Uzza was located at Nakhlah, near Qudayd, east of Mecca. Three Acacia trees are sacred to her at this cultic site.

Al-‘Uzza had a wide influence and cult throughout Arabia, being a goddess of desire and war. The goddess also acted as an emblem of beauty; worshippers would also make oaths in her name. The desire and love aspect of al-‘Uzza is attributed to the Evening Star of Venus, the nightly lustful and beautiful art of sorcery. We find this association with the Watcher Azazel, from the Book of Enoch, reflecting different forms that “The Strong One” may take, acting as a patron to the passing on of skills and knowledge in both sorcery, witchcraft, and beautification; the other aspect is al-‘Uzza as the Morning Star, the warrior and bringer of light.

Like Azazel, al’-Uzza is derived from the name of *al-‘Uzzā* is from *al-‘Azīz,* "the Mighty" or “the strong”. There are known survivals of many Eye idols and amulets, associated with al-‘Uzza as symbols of a focus of desire, beautification, the use of stones and seduction.

As a war goddess and the bringer of light, al-‘Uzza is much like the maiden hunter and warrior who ruthlessly crushes her enemies and rejoices in slaughter; the making of swords, spears, arrows, shields, breastplates, and other types of weapons are like the tutelage of Azazel, al’-Uzza’s authority

and skill as well. Al-‘Uzza is also known by the epithets of Sa'ida 'Uzza ("Blessed Uzza"), and as-S'ida ("The Blessed").

As the strong one, a goddess of aggressive and mastering power, al’-Uzza is a balanced goddess who is a female form of the fallen angel and Watcher known as Azazel in Enoch I. Focus upon striving for a balance between how your appearance can support the focus, energy, and goal you have in life for a specific purpose.

The Deific Mask of al-‘Uzza is a youthful, yet also mature, yet beautiful dark-skinned lady who is strong, confident, and is both bloodthirsty and warm in her loving embrace. She, like the other two, is distant from those who make offerings and prayers to her, as her spirit reveals her power as a Mistress of the Earth and equally the Mistress of the Underworld, the gentle respect and honor of directing the souls of the dead to their place of rest.

In the religious cults of the Nabataeans, al-‘Uzza is depicted with vegetation and grain. Her symbols also included: leaves, fruits, the cornucopia, and grain stalks. This identifies her with traits of Tyche or Fortuna, the vegetation in the ancient near east is associated with both the season time of renewal, growth, and death followed by the descent into the Underworld until the season comes again.

HYMN TO AL'-UZZA

I offer fumigation to the Mistress of the Earth, goddess of ancient wisdom and power.
I call upon you, O hear me, al-'Uzzā!
Maiden and goddess of violent war and slaughter, blood fertilizes the soil which is my foundation of Mind, Body, and Spirit. Sa'ida 'Uzza, blessed and powerful Maiden who blazes as the Morning and Evening Star, Hail al-'Uzza!
The Eye is your symbol, Sa'ida 'Uzza, whose gaze is piercing and of lustful and violent power, Huntress and warrior Goddess.
Your bow is strong, your arrows bring death and for me, inspire my hunt for pleasure and balance in this life.
Your Spirit is spread across the earth as Venus reminds me of your balance, to create, sustain, and destroy.
Goddess of Justice, look favorable upon me and lend your shield and weapons to desecrate those that would harm me.
I pour this libation of Rose Water to you in respect and honor, al-'Uzza!
At your side, the Lion is the majestic strength and ruler among the lands, may I be strong and steadfast towards my Tyche (fortune) and path upon this journey of life.
The Gazelle, the steed of the jinn, the symbol of your love and tenderness to those who you favor.
May the Gazelle remind me always to be kind and loyal to those who seek honest friendship, family, and those I love.
Goddess of Power and Strength, Healer, al-'Uzza, whisper to me in delightful dreams and by the road of trance.
'l'Uzza Hayyim, verily, the Strength of Life, I offer this coin to you, a token of respect and honor.
Al'-Uzza, mighty one, who inspires and protects the brave, Maiden of warriors whose blazing light fills my living temple with inspiration!
Morning Star, fill me with strength that by my will for a moment our desire is one!
Evening Star inspire the love and strength of will, compel balance in my life.

I call to you for the following desire and need: (simplify your desire to one sentence for your ease of focus).
Hail Goddess, al-'Uzza!
By al-Lāt and al- 'Uzzā, and Manāt,
Exalted Cranes, I honor your fortunate gaze.
So it shall ever be!
End of Rite

MANĀT
مناة
Goddess of Fate, Time, & Death

Manāt is the most ancient of the triad and would be like the Western concept of the Crone. In the Book of Idols, Manāh or the concept of manāyā (منايـة destiny) is understood as individual fate or the belief of preordained death of the individual. Dahr or zamān is what is universal fate, basically the impersonal fate of living beings.

The earliest Quranic codices (manuscripts) record the spelling of Manāt as mnwt, identical to the Latin, Nabataean, and Palmyrene forms of this divine name. Manāt is a Goddess of fate, time, and death. To explain a bit deeper on what Manāt is as a deity, it is important to consider how the Arabs perceive fate and time.

Time in Arabic (زمن zaman, وقت waqt) is essentially a symbol of life and death. The concept of linear time (as we understand the cosmos, time flowing in one direction) is the determining factor of the concept of fate in pre-Islamic poetry. It is regardless to the understanding that time and fate are different concepts, in Arabic poetry they are closely bound, and a myriad of terms have dual meaning that is a rich, multi-layered articulation of language that holds many esoteric terminology and subtle meaning.

While the notions of time and fate are conceptually distinct, they exhibit an intrinsic interconnectedness in the Arabic literary tradition, as evinced by the multitude of terms employed by Arab poets that possess a dual signification (meaning). Words such as dahr (دهر), zamān (زمن era), and ayyām (أيام days) are not only used to express the passage of time but also to convey the vicissitudes of fortune. Among these, the term dahr is perhaps the most prevalent, and although it is commonly translated as "eternity," its literal meaning is simply "a long time."

Notably, dahr could also denote nāzila (نازلة mischief from the heavens, literally, “coming down"), and one would ascribe their misfortunes to the workings of dahr. This conflation of time and fate is aptly encapsulated in the words of the oracle Satih, who, while interpreting a dream for the Yemeni king Rabia, uttered the aphorism: “Time (dahr) sometimes is misfortune (dahārīr)."

This linguistic phenomenon speaks to the symbiotic relationship between the concepts of time and fate in the Arab psyche, where the inexorable passage of time is seen as inextricably linked to the capricious nature of fortune, an interplay that has found profound expression in the verses of Arab poets throughout the ages.

In the pre-Islamic Arabic tradition, the Goddess of manāyā, Manāt, exhibits significant parallels with her Hellenistic equivalents, the Greek deity Tyche and the Roman Fortunae, both deities presiding over the concept of fortune.

Archaeological evidence from Palmyra attests to the syncretization of Manāt with Tyche, as they are depicted seated together in iconographic representations. Manāt was also a goddess of death, being a guardian of graves in which others may inscribe a curse to anyone that disturbs the burial place, invoking her vengeance.

Further corroborating this cultural synthesis, excavations at the Nabataean temple complex of Khirbet Et-Tannur have unearthed a relief portraying Nike, the winged goddess of victory, elevating a bust sculpture of Tyche.

This artistic motif underscores the conceptual conflation of the indigenous Arabian goddess Manāt with the Graeco-Roman personifications of fortune and victory during the Hellenistic period in the region. Such archaeological attestations illuminate the dynamic interplay and reciprocal influences between indigenous Arabian religions and Hellenistic cultural traditions in the ancient Near East.

In the ancient region of Nabataea, references to the goddess Manāt are confined primarily to the northern Hejaz, where she is mentioned in five sepulchral inscriptions from the ancient city of Hegra. A noteworthy observation is that in four of these inscriptions, Manāt is invoked

immediately after the god Dushara, and in three instances, no other deities are mentioned apart from this divine pair.

One inscription invokes Manāt alongside A'ra, a deity from Bostra who was identified with Dushara. Another inscription invokes Manāt before Allat. Most inscriptions found in the tombs of Hegra pertain to imprecations against those who might desecrate or tamper with the burial sites. For instance, one inscription calls upon Manāt, Dushara, and an enigmatic deity named Qaysha to "curse anyone who sells this tomb or buys it or gives it in pledge or makes a gift of it or leases it."

Qaysha appears to have been closely associated with Manāt, and his presence is attested only once in an inscription independently. He had a temple in Hegra, but his worship is not evidenced elsewhere in Nabataea. In two inscriptions (H 8 and H 16), the phrase "*mnwtw wqyšh*" ("Manāt and Her Qaysha") is encountered, suggesting a potential spousal or consort relationship between the two deities.

Alternatively, the name Qaysha might derive from a root meaning "measure," potentially alluding to the concept of the "measuring out" of manāyā, or the thread of fate. However, this interpretation remains speculative. Nevertheless, it is evident that Manāt maintained a distinct relationship with Dushara, as highlighted by the inscriptions mentioned previously. Qaysha's cult appears to have been localized exclusively to Hegra, indicating his status as a regional deity.

Manāt was worshipped around pre-Islamic Medina, Mecca, and an idol was erected of her on the shore of the sea around al-Mushallal in Qudayd (between Medina and Mecca). The Arab tribes of the Aws and Khazraj would make offerings before, going on pilgrimages to appointed places where idols of Manāt stood. Manāt was named as the third deity with the first two, Al-lat (Allat) and al- ‘Uzza.

Manāt, along with Allat and al- ‘Uzza after 630 C.E. (when the idols were destroyed) were named “daughters of Allah” from the union with a Jinn. This was as a means of placing them under the monotheistic faith within the Arabic cosmology, however they are condemned in the Quran.

The tribe Quraysh continued to honor Manāt until Muhammad dispatched ‘Ali to destroy her idols, removing her treasures deposited in her cult center and bringing to the Islamic Prophet. The Book of Idols mentions that two swords were offered to her by al-Harith ibn-abi-Shamir al-Ghassani, a Ghassan king.

These two swords of al-Harith (as you will connect, a name of Iblîs and the Jinn king of the Moon who instructs in sorcery) were named Mihdham and Rasub. Both swords were encrusted with gems, being highly expensive.

Manāt was worshipped with an altar with libations, while others focused upon the statue/idol. She also had at different appointed places a *bayt* (meaning ‘house’ or small temple in this case) in which a stone (or a stone inscribed stele) standing in an open-air abode.

Modern practitioners should adapt accordingly if he or she so desires, with a symbol, the waning crescent moon with her name in Arabic script; a dedicated statue or illustration may also be utilized. Pre-Islamic Arabs kept a wooden statue or basic depiction of Manāt in their homes.

Manāt was ambivalent but also a goddess that with a pleasant calm, holds and energy of peaceful insight. The darker aspect of Manāt reveals she is a goddess that also can curse and direct the energies of punishment or death to those who disturb graves among those that inscribe the spell upon a stone or grave. The three deities invoked in curses were Dushara, Manāt and Qaysha.

Some wooden idols of Manāt were offered the blood of sacrifice libated over her. Sacrifice of any living being is unacceptable and not required today. If you offer a bit of your own blood (connecting your energy to hers), this is an option but only for those who feel comfortable and skilled in this. Never harm another animal or person for offerings.

Manawat (the pronunciation of Manāt as a deity) is in totality a Goddess of Time, Fortune (Tyche), Fate, Destiny (by course of life or chosen design) and Death. In ancient Palmyra, the deity Ba’al Hammon, along with the two Gads (fortunes), Manāt was invoked. The epithets of Manāt are ‘**Goddess of Goddesses**’, and ‘**Lady of Peace**’. As the third and oldest of the triad of

goddesses, Manāt is promised eventuality that we come before at one point or another.

Manāt, besides the waning moon crescent, is represented by eyes inscribed upon stone or wood. The goddess was also venerated with an anionic black stone. This is a common practice among the ancient Arabs in the near east, including the Hellenistic Syrians; an example being the Betyl placed by Seleucid King Antiochus IV in the temple of Jerusalem.

INVOCATION OF MANĀT

Let the magician place the crescent symbol upon the small altar or specified place of working, in the period of the waning moon. A libation of water may be poured (or consumed if visualizing her epiphany to reflect within your mind) along with incense (of the Moon) and a white (if for peace, calm, or other beneficent aims) or black (for cursing or seeking the understanding of the unescapable reality of death) candles. If you use a small amount of your own blood, it may be placed upon the Talismanic symbol of Manāt, in the waning crescent moon and her name in Arabic script.

I invoke thou Great Goddess of Goddesses, MANĀT!
By the Waning Moon I offer this incense to you.
Manāt, as the Aws and Khazraj once poured offerings,
I offer this libation to you, Goddess of Fortune!
My oath I speak, that I shall journey on my path in this life,
My Will is to bring a balanced life in honor and strength.
Manāt, Goddess of Death and Guardian of the Dead, Hail!
Manāt, who embraces the Moon!
I swear my Oath to be just before the greater and lesser!
Guard my fortunate path with Mikhdham and Rasub,
Swords of Vengeance and Justice!
By the Waning Moon, blood drenched deathly one!
Manāt, bestow fortune upon me!
By al-Lāt and al- ‘Uzzā, and Manāt,
Exalted Cranes, I honor your fortunate gaze.
End of Ritual

DUSHARA
War God & Bringer of Justice

Dushara is the son of Allat, and his main center of worship was in the Nabatean city of Petra; this deity is identified to some extent with the Greek Zeus, as he holds authority on a mountain. Dushara is a god who may be invoked to bring justice if the proper ritual and offerings are performed, according to inscriptions and it is Manāt (fate) who is commonly named last. The juxtaposition of Manāt and Dushara is further substantiated by their joint appearance in an inscription located just outside of Hegra, around the area of Jabal Ithlib.

According to the Suda Lexicon, which was compiled around the end of the tenth century, defines the cult of Dushara from older sources: “Theus Ares (Dushara); this is the god Ares in Arabic Petra. They worship the god Ares and venerate him above all. His statue is an unworked square black stone. It is four feet high and two feet wide. It rests on a golden base. They make sacrifices to him and before him they anoint the blood of the sacrifice that is their anointment.”

Invoking Dushara, the son of Allat, may be done with the incense and planetary associations with Mars; Jupiter is suitable for justice and using conflict to establish order. Sacrifice of any living thing is unnecessary, incense and libations along with candles burnt.

HUBAL
هُبَل
God of the Moon, War, Poetry, & Divination

The ancient Arabic god of the moon, war, and of divination is the son of al-‘Uzza, namely Hubal. Known from the “Book of Idols”, the Quraysh tribe venerated Hubal before the Islamic prophet Mohammad at the Kaaba in Mecca. The common representation of Hubal was as a male human deity in which seven arrows could be thrown in front of as a rite of divination.

Depending on where the arrows fell, including their direction, was thought to be an answer of the deity. Intuition is the key to the practice of this type of ancient divination; one’s own personal Qarīn acts as the mediator that makes the welcome of the energy of Hubal to be honored in your living temple of Mind, Body, and Spirit.

In Arabic traditions, the jinn were often patrons of the poet, for which Hubal is also a Deific Mask of inspiration that flows like water from a wellspring deep within the Imaginal.

The Book of Idols describes the worship of Hubal prior to the ascension of the worship of Allah by the prophet Mohammad:

“The Quraysh had also several idols in and around the Ka’bah. The greatest of these was Hubal. It was, as I was told, of red agate, in the form of a man with the right hand broken off. It came into the possession of the Quraysh in this condition, and they, therefore, made for it a hand of gold. The first to set it up for worship]was Khuzaymah ibn-Mudrikah ibn-al-Ya’s’ ibn-Muda. Consequently it used to be called Khuzaymah’s Hubal.”

The Red Agate stone is incidentally associated with creativity and the strength of will that is made powerful by self-confidence and discipline. For this reason, Hubal inspires along with the deities’ mother, al-‘Uzza, the

mastery of confidence of becoming at one with the night, darkness, and the cycle of the moon as a symbolic 'mirror' of our deep desires and the unity of Will, Desire, and Belief.

The Arabic practice of blood sacrifice, just like Greco-Roman, Hellenistic, and for purposes within ancient ceremonies was a reality. For the modern Luciferian, harming humans or animals for a religious or magical purpose is a waste of life and a needless cruelty. What we have learned from history is that the strength of the mind and the focus of will is what concentrates and enhances potent energy that acts as the offering to the jinn and polytheistic deities of old.

Libations, fumigation, and some material sacrifice (placed before the image or sigil of the Deific Mask or Jinn, to then either burnt or buried in the ground), such as a coin or some appropriate item you possess is effective. Let us consider a deeper description of the methods the ancient Arabic devotees of Hubal sought divination with the god:

"*Whenever the lineage of a new-born was doubted, they would offer a sacrifice to it [Hubal] and then shuffle the arrows and throw them. If the arrows showed the word "pure," the child would be declared legitimate, and the tribe would accept him. If, however, the arrows showed the words "consociated alien," the child would be declared illegitimate, and the tribe would reject him. The third arrow was for divination concerning the dead, while the fourth was for divination concerning marriage. The purpose of the three remaining arrows has not been explained. Whenever they disagreed concerning something, or purposed to embark upon a journey, or undertake some project, they would proceed to it [Hubal] and shuffle the divination arrows before it. Whatever result they obtained they would follow and do accordingly. It was before [Hubal] that 'Abd-al-Muttalib shuffled the divination arrows, in order to find out which of his ten children he should sacrifice in fulfilment of a vow he had sworn, and the arrows pointed to his son 'Abdullah, the father of the Prophet. Hubal was also the same idol which abu-Sufyan ibn-Harb addressed when he emerged victorious after the battle of Uhud, saying: "Hubal, be thou exalted" (may thy religion triumph)."* -The Book of Idols

Chapter Two

Imagination & The Jinn

Three States of Existence

Before we go further in the work of the Jinn and Luciferian Magick, it is important to present the Jinn not only in the imagination of Islamic lore, also the Sufi concept of 'imaginal' and how such aligns with this grimoire. This school of thought is consistent with the modern Yatuk Dinoih tradition found within Luciferianism and relates to how thoughts, words, and actions are a magickal act.

The jinn are understood as existing in a dual dimensional combination of realms; that is, between the Terrestrial (our world) and the Imaginal (the unseen or invisible) realms. In Islam, this understanding of *al-ghayb*, the unseen, is a central concept in Islamic belief. The one called God (essentially the same as the Jewish and Christian god), Allâh, is known as the Outward and the Inward. To simplify it, Allâh is the point and principle that is both Inward and Outward as the One, both are reflections of the source.

The Quran is historically a religious text, yet also serves as a magical one for those practicing various acts of mysticism including healing, blessing, and the acts of sorcery as well. The beginning of the opening chapter of the Quran expresses the concept of numerous worlds with the epithet of Allâh, "*rabb al-'alamin*", "Lord of the Worlds". This name is recited in the fatiha during prayers, reflecting that there are multiple realms existing in the heart and mind.

The number seven is key in Islamic mysticism: there are seven earths atop each other, seven heavens, and seven hells. We find that seven is utilized in ancient Mesopotamian religious and magical traditions prior to Islam. The earth as our physical world is considered the primary, as it is wholly alive and sacred above the unseen or other earths.

Herein, we will focus primarily on three realms that are associated directly with the cause and effect of the unifying skill of Will, Desire, and Belief that is the activating formula in Magick and Sorcery. The following three are directly related to that which is experienced between the human and what is understood as both within and outside, the highest being the

Celestial of which is perceived as ‘heavenly’, while the intermediate realm is both a mediating realm not directly controlled by the heavenly, although, the divine and its emanations descend through the Imaginal.

In the Islamic view, there are roughly three realms:

The Celestial (domain of light, the realm of angels): The only connection humans have with this otherness is our higher faculties of the mind; centered in this is one’s Qarin or Daemon. The adoption of Godforms or the illuminated Body of Light as an angel in perceiving True Will at its basic core.

The Imaginal (intermediate, a mixing of both): The realm of spirit, not fantasy, the source that shapes designs, ideas, and the well of energy for which the Black Magician manipulates.

The Terrestrial Realm (physical or material): The Corporeal world we live in governed by cause and effect, reason and logic applied to the overall extent of interaction. Omens, augurs, and your intuition can guide and assist in influencing the application of magickal will.

THE CELESTIAL

(World of Spirits, Angels)

The Celestial realm is above the Imaginal, as it is the composing domain that influences the formulation of cosmic order and affects the Terrestrial or physical realm of this world via the Imaginal or intermediate. The Celestial and above is the abode of angels (*messengers*) of the divine, those guiding the structure of the cosmos.

Angels are believed to be composed of divine light, considered a dynamic influencing force over the Imaginal. In Islam, angels became transmitters of the Revelation that became the Quran, in the way that these beings were extremely focused messengers from the divine will.

It can be thought of as a kingdom: Allah is the total authority and worshipped as creator, essentially the all-source that created all. Angels were made to come into being as having varying levels of strength, power, and wisdom, depending upon their role and office.

Allah (which translates essentially, “God”) then mixed the elements of air and scorching heat of winds, of which the source is *Simoon* or *Samūm*. The poisonous flame gave creation of the jinn, whose fiery nature (as will be explained) inspired rebellious thoughts and varying degrees of violence and warlike force. Jinn were veiled in the Unseen World that is not normally experienced or known to humans. As humans were fashioned from Dust and Water, making Clay, were not created with preternatural knowledge like angels and jinn. Allah ordered both angels and jinn to bow before Adam, this bumbling and dull creation of clay, for which most did as commanded.

There was one powerful jinni (who is also identified as an angel as well depending upon tradition) whose deep-thinking self-awareness and free will ignited doubt and rejection of this degrading act of bowing to this new creation. Humans were inferior to both jinni and angels, of which Azāzīl, a powerful and skilled in both arts of creation and destruction, refused to bow and was cast out of the Celestial World and was soon known as Shayṭān,

while his fellow jinn and fallen angels were of the tribe and class of demonic fire spirits, *shayāṭīn.*

It was Azāzīl who taught man and woman the black arts of Sihr, or witchcraft, in that he gifted humanity the Black Flame, or Black Light (beyond all negation outside of Allah's celestial creation), by alchemy within the Imaginal and the invisible flame, Samūm, offered the possibility of self-mastery, knowledge, and power that enhanced the Psyche and the conscious mind.

The angel Jibrīl (Gabriel) bears the epithet in Islam as "*al-ruh al-qudus*", "*The Holy Spirit*" and the "*Entrusted Powerful One*"; his task was to bring revelation to prophets, the last being, Muhammad. The concept of angels is not bound by reason, rather, by intuition that may encapsulate the concept of 'faith'; Luciferians use intuition as a guided voice that inspires the heart, not by reason. The concept of reason is a guiding foundation for practical understanding of cause and effect in the Terrestrial or physical world.

Angels were created of Light, which is an emanation of the divine in Islam. They exist in continually praising and worshipping Allâh by day and night; this may be based on the vibrations of their energy attuned from their descending purpose in relation to the Terrestrial, or earthly realm. The Jinn were created from "*maarijin-min-naar*" (Quran 55:15), meaning "*from a flame of fire*" and "*nar as-samūm*" (Quran 15:27), meaning the '*fire of scorching winds*'. The fire Samūm is also defined as a "pestilential wind" and "pestilential fire" as well. In the lore of Islam, there is a line between angels and jinn, by creation of the classes of beings, although Iblîs (Shayṭān) is considered (depending on the source) both a fallen angel and jinn.

THE IMAGINAL
(World of Jinn & the Mind's Eye)

The Imaginal World in Islam and Ibn al- 'Arabi's Sufism, the term barzakh is often used to refer to the entire intermediate realm that exists between the spiritual (celestial) and corporeal (terrestrial). The term is completely synonymous with the one called khayal, the World of the Imaginal.

Within this ontological framework of existence, there are three types of existent things: barzakh including both the spiritual and imaginal, the third being corporeal. In traditional Islam, barzakh is a barrier, an obstacle which separates the living from the dead as a place, prior to the concept of resurrection; a type of purgatory. While this has no connection with Luciferian Magick, it is important to have the knowledge of it to avoid confusion.

The Imaginal is the world of fire, part of which in Luciferianism, can be called as associated with Azāzīl, the Black Flame. The imaginal realm is the abode of the jinn and is the Unseen world that can directly influence (and be influenced by) the terrestrial realm directly below it. The French philosopher, Henry Corbin, applied the term "imaginal" to indicate a different meaning than the Western term, "imaginary", which supposes fantasy, unreal or non-existent.

In the cosmology of Islam, the imaginal exists and is one in which this world is ontologically real in the way that the world of senses and the intellect, including the faculties of perception are. The imagination, in the Western sense, refers to simple fantasy, having no cause and effect on the real world. For the world of the imaginal, this is the in-between, a metaphorical crossroads that is perceived as the higher intuition of humans and the domain not only of one's Daemon, but also the jinn.

The Black Flame, the luminous fires of Gnosticism, in which worlds were created from, are the life-bringing element so fine that it is perhaps found in the smallest atoms and connected to the unseen energies shaped by the intellect and visualizations of humanity. We can loosely compare the Black Flame (Black Light) and Samūm as aspects of the same invisible flame that brings self-awareness and free will.

The imaginal world is the creative and interpretive realm that although unseen, is for which we can create and expand upon ideas and concepts, so when united with our conscious focus of Will, Desire, and Belief, may create, or bring into being within the physical or terrestrial world. Imagination is thus the seat of our Daemon and is the honored abode of the jinn and other Deific Masks.

The imaginal realm within the faculty of the mind in its highest aspect, allows the mediation between one's Daemon and the conscious mind, creating and powering intellectual concepts, visualizing, and directing energy through the terrestrial world. The very habitat of the jinn is lawless in the sense that time and space are much different than in the physical realm.

As Luciferianism focuses on the esoteric sense, the initiatory path begins in the symbolism of the crossroads, i.e., the very place in which the Black Magickan stands as visualized being surrounded or encircled by the Ouroboros or Leviathan Serpent-Dragon.

This is the place which is akin to the altar or temple space in which Will, Desire, and Belief are united, and disbelief is suspended during the meditations or ritual magick performed by the sorcerer. The Imaginal world is what is known as the astral plane; the Imaginal being neither luminous or totally dark, neither totally spiritual nor corporeal. This plane exists in between the Spiritual or Celestial world and the Corporeal realm in which we exist physically.

Within the liminal or Imaginal world, we can visualize our forms, concentrate on our ideal concepts, and focus on what we wish to shape power into and then direct this energy towards the Terrestrial or corporeal world. Ibn al- 'Arabi, a Sufi master and guide who united teachings of

ancient Theurgy, Gnosticism, and Islam via Sufi metaphysics, explains via expressions of the Imaginal like "*corporealization of the spirits*" (*tajassud al-arwah*) and "*spiritualization of the corporeal bodies" (tarawhun al-ajsam*), which explains the types of occurrences that take place in the Imaginal world.

This for the Black Magickan, is the subtle realm in which the mind and imagination, the very gift of Azāzīl, was given the Black Flame, for the purpose of possessing the tools to shape his or her future and the potential via Apotheosis towards a Luciferian "spiritual" realm, perhaps after physical death.

The tools and knowledge of this journey is found in my previous grimoires, beginning with "Apotheosis" and forward. This is the Great Work, which is difficult and a path of struggle, yet by harsh journey on your forged path, which is like a barren desert, does one find restful pleasures of the water-source and tree-covered groves so watched by the patron Jinni.

The dream world is the prominent entry-point to early explorations of the Imaginal, it is also where our subconscious mind can be made stronger and sharper, to confront our weaknesses and enhance our inner-knowledge that is a tool for our future power as Luciferians. Jinn may come to you in dreams (or nightmares) and take shape to have interactions, perhaps beneficial or malignant if you displease them or reveal weaknesses unbecoming of a child of Azāzīl. In the dream, luminous shapes will form as corporeal things in our dreams, communicating in the symbolic and timeless chaos of random thoughts in which the Imaginal realm may be experienced on basic levels.

Imagination is for the Sufi, more real than the Corporeal or Terrestrial realm as it is what allows it to take shape from the influence of the Unseen. All created things of humanity and all its' creative and destructive ingenuity thus flows from the imaginal realm, either influenced by the jinni or angels of the Celestial world. It is still the responsibility of humans as if he or she shall creativity, destroy, or how small or great the influence of life shall have during the physical course of life.

Like the Ouroboros, the human being emerges and becomes via greater or lesser influence from the World of Spirits (celestial) and World of the Imaginal (intermediate) in the Corporeal World, once death of the physical body occurs, the Daemon and psyche of the individual may potentially be united in a type of Black Alchemical Apotheosis within the Imaginal plane of the jinn, then for some continue in the liminal plane (called Purgatory in Islam), the Hell or hidden place of sorcerer's or perhaps either unto the Celestial or then return to the Terrestrial Worlds.

Who can say for sure? Now is what is important, shape your Circle of Being accordingly as if you are becoming the truly elect of the jinni, Azāzīl's child.

THE TERRESTRIAL
(Corporeal or Physical World)

The terrestrial or physical world is that in which we exist as incarnate, living beings. There are specific laws regarding our understanding of physics and the predator vs. prey cycle of life; this is also the realm of cause and effect in which linear time from birth to death brings all under the entropy of separation and cell degeneration: ultimately physical death.

The Celestial and the Imaginal have influence upon the Terrestrial, while Islam would most commonly indicate that it works from the top down, Luciferians also view it as working from the bottom upward in turn.

The Terrestrial is bound by the smallest elements that are invisible and unseen yet are bound in the concept of cause and effect; the laws of physics are broken on subatomic levels and the focus of mind causes changes in the waves of energy around us. The best way to understand this is that in the Imaginal and the Terrestrial realms, there are simultaneous realities always occurring.

This is the path of Magick, like in Gnosticism and Theurgy of the Hellenistic Greeks and Romans, the Magus may in turn influence via his or her Daemon and the Deific Masks, influencing the Celestial to a point striving to continuing Apotheosis until death. This is of course, theory, as it is up to the Black Adept to determine his or her own course and the knowledgeable skills (and the gradual results) of Will, Desire, and Belief.

I encourage students to take focus on the FOUR HELLS described in my works, “DRAUGA”, “BIBLE OF THE ADVERSARY” and “LIBER HVHI” for correlating concepts of the Evil Thought, Evil Word, and Evil Deed along with Endless Darkness, which under the layer (which acts as a test or a gateway for deeper knowledge) is the illumination of ones’ Black Flame by the tools gained via the attained skills of this core teaching of Luciferian Magick. It makes “wasting your time” and “doing what’s important” mean so much more.

It is the Celestial that is the path of messengers that may take form in the Imaginal, for which the Luciferian commands and utilizes the Imaginal to shape the Terrestrial Realm of our living world. Strive to understand and utilize this and you shall gradually master the ever-fluid Quintessence of Magick.

Demon of Darkness by Nestor Avalos

Chapter Three

Iblîs & The Black Light of Samūm

The patron of this grimoire, verily, Azāzīl, so-called the Cursed (as he refused to bow before the stupidity of clay, that which is man), known also as Shayāṭīn, is not to be worshipped but honored with respect and the strength of will. It is our responsibility as Luciferians to conquer the temptations that test each of us. Iblîs will grant patronage or if you become weak, shall devour you, for the path of Satan is a harrowing one and has untold rewards within the three realms of existence.

Azāzīl

حارث

Azāzīl by Nestor Avalos

Azāzīl al-Shayāṭīn

عزازيل

The majestic father of humans on this earth, beginning from our spiritual heritage via the gift of luminous fire, the Black Flame of consciousness, to the tests and journey in this world of matter, has source from Azāzīl. The epithet of Iblîs (al-Shayṭān, the Devil) reflects the rebellious nature of the Bearer of the Black Flame.

Azāzīl is the Adversary, tempting and testing the clay of humanity; those who develop a strong will and trusting ones' intuition, the attainment of the Black Alchemical transformation of from Clay to Fire and Light, a dedicated initiatory journey in life via Liberation, Illumination, and Apotheosis.

In Islamic teachings, Azāzīl was considered one of the nearest to the throne of Allâh in heaven, so exalted and illuminated in wisdom. Azāzīl was aware of his vast power and insight, who according to both Islam, Zoharic Kabbalah and Christianity, became prideful and refused to bow before Allâh's creation made from clay, man. Azāzīl was the original name of Iblîs in the Hadith of ibn Abbas, which Satan was in the beginning an angel. The name of Azāzīl, known in the Hebrew tradition from the Book of Enoch, Azazel, was the Dekadarch (a leader) of Watchers, who became fallen angels. Most famously, Azāzīl (Azazel) is the Adversarial fallen angel in the Apocalypse of Abraham.

Ḥārith
حارث

Azāzīl or al-Ḥārith and the angels under his command were the original ones created from nār as-samūm (“poisonous fire”), while the angels of Allah were created from “light” (Nūr). The jinn were created from "a mixture of fire" (mārijin min nār). There are two known narratives on the nature of Iblîs, the first is that Azāzīl was a powerful **muqarrab** (angel) or one of the jinn who dwelt among the angels, eventually becoming a commander of them, in heaven. Azāzīl was created from the fire of Samūm regardless of if Iblîs were categorized as muqarrab or jinn.

The lore of the fall of Azāzīl is summarized as the following: in the beginning, the jinn dwelt upon the earth and Allah found it suitable to allow them to govern it. Of course, corruption became rampant among them, and God sent his army of angels under the direct command of Azāzīl to punish them back into submission and banishing them to dark places.

Azāzīl was described by religious scholars as being arrogant after this and is a great power of the world. Allah created a new life form from clay, then commands the angels to prostrate themselves (bow to the first man) and it was Azāzīl who refused, the reason being is that he was superior to the clay-born man.

Azāzīl looked upon this new creation with disdain, when compared to his greatness as a spirit of fire. Azāzīl became the one known as Iblîs, for Satan’s pride was abound in that he was preternatural in knowledge, surpassing the angels and jinn. Azāzīl also possessed free will, unlike many others of both the angels and tribes of jinn. This refusal brings the wrath of Allah upon Azāzīl, who is the first to stand against the disgrace of commanding angels and Satan to bow before this clay-shaped human.

Allah then banishes Azāzīl from heaven and condemns him to the depths of hell. Azāzīl is then known as **Iblīs** and **shayṭān rajim** (“cursed demon”).

Shaitan fell with many legions of angels and jinn under his command, thus some jinn are known as (the plural form of Shaitan), **shayāṭīn**, **شَيَاطِين.**

Iblîs Who Shines Darkly, al-Shayṭān the Devil

إِبْلِيس

“Fire is superior to Clay” proclaimed Azāzīl, “I will not prostrate myself before humans as they are inferior to our kind”.

There is but one Iblîs, who is Azāzīl, the Lord of Light and Fire. There are legions of shayāṭīn, many satanic jinn, but only one al-Shayṭān. Iblîs exists in both the Imaginal, cast from the Celestial, and holds authority over the Terrestrial, moving and influencing as a spiritual force that tempts, destroys, or guides by Waswās (Whispering) by way of Qalb (the Heart).

For this rebellion, Azāzīl was cast out of heaven along with his legions of fallen angels, jinni (devils or shayāṭīn), which became demonic spirits who under Azāzīl’s guidance, took root in all levels of this world of matter. For the Luciferian, either perceived as a symbol or a tutelary spirit, Azāzīl is the inspiring rebel who is skilled and has vast knowledge, and thus power in the spirit to command flesh. Azāzīl is firstly considered evil to humans, yet for those of the Left-Hand Path discover that while Iblîs tempts, it is the man and woman who find the seeds to their destruction.

From different traditions including Gnostic Christian, Apocrypha, Pseudepigrapha including ENOCH I, Testament of Abraham, Slavonic Enoch, “The Book of Adam and Eve”, and more, Luciferian lore makes note of the differences between mythological lore of the Adversary, as well as the syncretic potential from the ancient and modern world so known through the age of information and academic preservations.

Azāzīl in a syncretic alignment, with *Enoch I* and *Testament of John* being prime examples, along with his fellow angels, in Islam known as jinni or shayāṭīn, manifested on the earth, first in the form of the Serpent, later as

the Watchers and bestowed the gift of the Black Flame unto humanity. The clay and enslaved sheep known as humans were ignited with Sparks and Fire, transforming us to conscious, self-aware beings. With the teachings of Azāzīl and the jinni, man and woman gained knowledge and power. How humans use these gifts is entirely the responsibility of the individual. Iblîs and the jinni test, tempt and when convenient, seek to destroy the clay-born monotheistic sheep of Allâh.

Sufism, a great mystical tradition of self-discipline and gnosis, while aligned with Islamic monotheism, allows the Luciferian to apply many methods of attaining gnosis and initiation via the techniques (including meditation) and the use of chants or mantras. The Sufi Al-Hallaj (858 – 922) indicates that Azāzīl in his Kitāb al-Tawāsīn, was a model of strength and wisdom. Azāzīl's disobedience to refuse Allah's command is described as way to hallow God's name, rather than prostrating himself to something other than Allah. Obviously, the Luciferian does not invest belief in monotheism, but the discipline of focus is to be admired.

شكل ابليس عليه اللعنة

Shaitan
شَيْطَان

Shaitan is derived from the Arabic term Šayṭān (Arabic: شَيْطَان) originating from the triliteral root š-ṭ-n (meaning "distant, astray") and is cognate to Satan, the Adversary. The antinomian nature of “distant” is spiritual rebellion and the inward focus of one’s Black Flame, the gift of Samūm, towards balancing with the inner luminance shining the path and creating from darkness the inner and outer world of life.

The shayāṭīn are considered to tempt man through the blood in his veins; this reflects the smallest atom spinning with fire, the Samūm that brings self-awareness and free will. For the Luciferian, Azāzīl is our true spiritual father, whose temptations test our resolve to ascend in wisdom and strength.

The Satanic Spirit is not a jinni that is ambivalent, however, if men or women show instinctual wisdom and strength in the mind, Iblîs may guide Sahir (male sorcerers) and Sahira (female witches) of which the Black Adept is accountable for the choices made in this life.

The shayāṭīn will only respect and show any level of favor to those who illuminate the Black Light of Azāzīl, our ancient and true father. We must seek guidance from the nature, traits and inspirations of the jinni and fallen angels of Enoch I: balance and never find servitude in the chains of matter and over-indulgence. The hordes of shayāṭīn are said to eat with their left hand, in which Muslims are advised to eat with their right hand; this is symbolic of the Left-Hand Path.

As invisible evil spirits to those unworthy of the Black Flame, the authority and power of Iblîs and his jinn is whispering (وَسْوَسَة, waswās) in their hearts (قَلْب, qalb). Waswās is much like a mantra, it is repeated continually as a build-up of energy. You must learn to simultaneously conquer your inner temptations and gain the skill of practicing waswās yourself towards your internal and external design.

This is distinct for the Luciferian from the intuition of ones' Daemon or Qarīn, in that by being steadfast upon our path, not being prey for weakness to set in, the shayāṭīn spirits will find a measure of respect and possibly even act as tutelary spirits. How do you know if you have passed this test?

Whispering or waswās (inspiration) does not encourage the indulgence of behavior that you know is not correct and is self-destroying. For the Black Magician, the utterance of waswās in the qalb is the sorcerous work of repeating a single point or goal of focus, the channeling and direction of energy towards a beneficial, initiatory aim.

The Black Adept will indeed make mistakes, however, learn from those experiences and even when no one is looking, stay steadfast to your honor and character. Discipline is essential is survival and Apotheosis within Luciferianism. Be warned and be mindful.

The Quran is the basis for the faith of Islam, divinely revealed and the source of the Islamic devil, namely Iblîs, who is referred to in nine instances and with a focus on two mythological events. The first is the confrontation between Iblîs and the first human, Adam; the second being the vengeance of Iblîs via the seduction of Adam and Eve. To the Luciferian, Iblîs did not firstly take vengeance upon Adam and Eve, this act was the awakening of self-awareness and consciousness.

In the Quran, Allâh creates Adam and Eve, for which he commands the angels to bow before them. Iblîs refuses, as he is aware that his fiery essence elevates him far above the clay-created creature that is man. Allâh then curses Iblîs, and he is cast out from the heavens. Iblîs then requests that he may seduce man and woman, testing them to see their dedication to their God. Iblîs is given this task, yet he may not force them to sin, yet he may have the power to invite them to do so.

Adam and Eve were then placed in Paradise, and they are told not to take produce from one specific tree. Iblîs manifests and using his Satanic "whispers", known as "waswās", promising Adam and Eve the possibility of self-deification as angels, even potentially immortality, if they eat from the tree. Once they eat from the tree, both become self-aware and have immense shame in their actions as being under the yoke of their God.

In the Quran, Iblîs was commanded to bow before the creation of clay and mud, that Allâh had blown life into. Iblîs refused as the smokeless fire that was his essence was superior to clay. By this rebellious affirmation, Allâh banished Iblîs. This is a section from the Qur'an:

"26. And indeed, We created man from sounding clay of altered black smooth mud.

27. And the jinn, We created aforetime from the smokeless flame of fire.

28. And (remember) when your Lord said to the angels: "I am going to create a man (Adam) from sounding clay of altered black smooth mud.

29. "So, when I have fashioned him completely and breathed into him (Adam) the soul which I created for him, then fall (you) down prostrating yourselves unto him."

30. So, the angels prostrated themselves, all of them together.

31. Except Iblîs (Satan), - he refused to be among the prostrators.

32. Allâh said: "O Iblîs (Satan)! What is your reason for not being among the prostrators?"

33. Iblîs (Satan) said: "I am not the one to prostrate myself to a human being, whom You created from sounding clay of altered black smooth mud."

34. (Allâh said: "Then, get out from here, for verily, you are Rajîm (an outcast or a cursed one)."

35. "And verily, the curse shall be upon you till the Day of Recompense (i.e. the Day of Resurrection)."

36. Iblîs (Satan) said: "O my Lord! Give me then respite till the Day they (the dead) will be resurrected."

37. Allâh said: "Then, verily, you are of those reprieved,

38. "Till the Day of the time appointed."

39. Iblîs (Satan) said: "O my Lord! Because you misled me, I shall indeed adorn the path of error for them (mankind) on the earth, and I shall mislead them all.

40. "Except Your chosen, (guided) slaves among them." *Qur'an - Al-Hijr 15:26-42*

Samūm
سموم
Poisonous Fire as the Essence of the Jinn

It is written that some jinn were created from the Fires of Samūm, known as the scorching wind of the desert. Samūm or Simoon is from the very root of the word, s-m-m سم, which means "*to poison*", derived from both Talmudic and post-Talmudic writings that the wind of Samūm was identified as a powerful demon. It is not only a scorching wind but is recognized as an invisible flame that is equally associated with the Fires of Hell and the Sun in Arabic lore.

The Midrashic satan who is also the King of Demons in Hebrew traditions, SAMAEL, is linguistically related to Samūm. The Black Magician should understand the venom of the serpent to not be harmful to the self, rather an extension of the Adversary, the subtlety and cunning of the intelligent mind.

The jinn were created thousands of years prior to the emergence of man and woman. Iblîs, the Islamic Devil, is considered not merely one of the jinn, but the originator, according to commentators of Qur'anic exegesis. It is compared to how the legend of man and woman deriving from Adam, such is the same as Iblîs and the jinn. The epithet of Iblîs as the father of jinn is al-Jann.

It matters not what one might invest belief in concerning the lore, what is key is that the collective mythology is a "*truth in the circle*" of mytho-poetic inspirations to fuel the unity of Will, Desire, and Belief. This type of symbolism can be very inspiring for those sorcerers and witches that are more focused in their practices with lore and abstractions within the imagination. It is the subconscious and the Qarīn (Daemon) that mediates the hidden with the revealed.

The *nar as-samūm* is the fierce and scorching heat of the invisible, smokeless fire; this very heat that penetrates the pours and is the same scorching flame in which lightning bolts are produced from. At-Tabari, the Arabic commentator of the Qur'an and other Islamic cultural lore, describes the name of samūm of being the hot winds that blow at night.

The symbolism of Azāzīl (in Hebrew and in Qumran traditions as Azazel the Watcher) as the Watcher whose knowledge was forging shields, swords, and other weapons; Azāzīl as being of the essence of Samūm is the blazing heart of the fire's flame and a whirlwind that brings oppressive and destructive heat. Samūm can be understood as one type of what the Black Flame is, specifically as a pure, creative but violent heat that has an invisible (to the physical eye), immaterial quality that consciousness was passed to man and woman via Iblîs.

The concept of the Black Flame conceptualized the link of the daemonic with elevated self-awareness, is identifiable in Islamic lore as **nar as-samūm**, a "*scorching wind which kills*" and in another "*the flame of the fire of the scorching wind*". Samūm, known also as Simoon is identified commonly as also an extremely hot, dry, strong dust-filled wind which blows in Syria, Iraq, Palestine, Israel, the Sahara, and various deserts of the Arabian Peninsula.

Samūm the scorching wind is named also Samiel, a variant of Samael, the "Angel of Poison". The name used for the wind is 'samiel', in Turkish 'samyeli' from Arabic sāmm سامّ meaning poisonous and Turkish 'yel' meaning 'wind'.

Within Quranic considerations, aligned with pre-Islamic lore of jinn and other spirits, the nature of the jinn has elements that include smokeless fire, air, and many are considered to have affinity for dwelling places within the earth and the waters. The element of smokeless fire (nar as-samūm) seems the most prominent as it is possessed as the essence of Iblîs and passed to his creation of shayāṭīn or šayāṭīn.

JINN
جِنّ

Jinn (Djinn) is a noun that derived from the Semitic root JNN (**جَنّ**), meaning to '*to hide*' and '*to adapt*'. The meaning of Jinn is defined as a type of being (spirit) that is concealed from the senses.

The origin of jinn is found perhaps in two primary areas, the first being the name for Roman tutelary spirits, '*genius loci*' from the concept of '*Genius*'. The second being from the Aramaic ܓܢܝܐ, *ginnaya*, also a '*tutelary spirit*'. Jinn are considered to having been created from samūm, or the "poisonous fire", the smokeless pure flame that is associated with the scorching wind of the desert or the noon-tide sun. In Luciferian esoterism, the Black Flame is one aspect of samūm, not identical to the natural element of fire.

The jinn seem to have association with the Avestan *Jaini*, pre-Zoroastrian wicked female spirits associated with the daevas. In Assyrian lore, the *Apkallu*, known also as winged genii, are divine protectors of the king, temples, and palaces of Assur, Ninevah, and other cities. These are akin to the antediluvian Sages of Sumerian and Babylonian lore, the source in part of the tradition of the Watchers of the Book of Enoch.

Within this work, the lore of the jinn from the pre-Islamic period, known as *Jahiliyah* (the pre-Islamic time before Islam), and from the Islamic period of religious mythology. Comparing the two in known texts of each specific jinn (as it is available) assists in perceiving the balance between the more pagan-oriented and demonic depictions. The names and classes of the jinn are presented and defined, however, as you will note, are interchangeable. Don't get lost in categorizations as it is a waste of time. Focus on core traits and the energy attributed to such.

No matter how one may view the various interpretations of the jinn and their mythology, I consider them mostly identical to Western Semitic demons; in working with specific jinn, I apply the core traits and traditions

of their Arabic and Islamic-influenced mythologies. I have found this the most respectful way to proceed and approach in the summoning of these spirits. Honor and respect are the key to mutually profitable workings of initiatory Magick and Sorcery.

The jinn dwell where the spontaneous and chaotic aspects of nature are commonly exhibited; they exist unseen as patron-spirits of a place. Within the deserts, to wilderness among harmful and predatory animals and reptiles, jinn dwell in caves, deep valleys, wells, in chthonic places that gives them the epithet of **'ahl al-ard'** *('the dwellers of the earth'*).

In Persian folklore, the jinn are comparable in some ways to the Dev or دیو Dīv, however, these categorizes of spirits are separate for the most part. The Turkish jinn are known as *Cin*. The Jinn are thought to dwell in haunted and abandoned places, or even alongside humans in homes. Strange occurrences such as noises, objects moving or disappearing (to then re-appear), voices, and other such paranormal occurrences.

There are various types of Jinn that are categorized by their alignments or activities, derived from the Quran, Sunnah and numerous scholars since the inception of Islam. In Surat Al-Jinn 72:14-15, it is revealed that there are basic categories of Jinn as follows: Believers, Disbelievers, Misguided, and Guided types; much like the individuality or broad variations among humans. The categories of Jinn as defined by Ibn Abdul Barr, with additions, include the following classes of Jinn:

Jinni: the overall type of Jinn as a spirit.

Aamar: these spirits dwell among humans.

Anwaah: these spirits antagonize and cause problems among the young according to lore.

Shayāṭīn: evil or satanic spirits that seek to harm and inspire destruction among humans in general. I have found that certain rituals and invocations, if performed with self-determination and a clear, strong mind, many of these demons may be guides, if the Adept does not allow their temptations

and tests to alter and influence core considerations or personal ‘moral’ guidelines.

There is but one Shayṭān but legions of Shayāṭīn; these were the Jinn that are of the tribe of Shayṭān that were cast from Heaven with him by Allah when Iblīs refused to bow before clay.

Mārid: Powerful among the Jinn and can be more terrible and horrifying than demonic spirits, for which the Mārid can be also guides and aligned for specific tasks when properly honored (also if the Black Adept has a clear and unshakable character when they indwell within the ritual circle).

‘Ifrit: Dark and horrifying demonic Jinn that have similar levels of power to that of Mārid; these two types can be identified with one another in lore, and one should not get lost in obsessing about categorization.

Ghūl: Ghilan (male) and Ghula (female) are believed to be the children of Iblīs that are, like the type of all Jinn, are shapeshifters and feed on humans (in lore but also by energy) as cannibals and vampires. These may also be persuaded by the Luciferian who is experienced in Black Magical invocation and ritual sorcery to guide and have alignment towards a task/goal.

Si’lah: Demonic female Jinn-Witches that have great skill and powers of sorcery and magic, who may equally harm as well as help humans if the proper approach is made. The Si’lah are identical with Ghūla (the female Ghūl).

The various categories of the Jinn are revealed within this Grimoire as a liminal gate for the imagination and the Black Alchemy of lore and actuality between Imaginal and Terrestrial. As you read and contemplate the Jinn, use your imagination to visualize their appearance in your mind. Your growing knowledge and experience in learning symbolism in general will facilitate your subconscious in alignment with what they represent in energy to your Mind, Body, Spirit, and influence in this life.

The prophet Muhammad described the basic types of jinn as “...one that flies through the air, one that are snakes and dogs, and one which stay in

places and travel about."- *al-Tabaraani in al-Kabeer, 22/214*. Jinn could be either good, evil, or like many humans, a mix of both depending on circumstances.

The Jinn may manifest in many different shapes including theriomorphic (beast-like, composite demonic forms, much like Medieval demons), theriomorphic (defining the Greek biblical term for demonic beasts representing composite horrific forms), zoomorphic (various animals and reptiles), and anthropomorphic (as humans). Animals such as cats, scorpions, dogs (especially black dogs), owls, ravens, gazelles, foxes, ostriches, donkeys, and reptiles such as the snake and lizard. They may take these forms temporarily or possess and "ride" animals as well. Jinn may also appear as shadows and black figures from the corner of your eye, vanishing as suddenly as appearing.

The Arabs believed that the jinn would assume the form of serpents (within the Imaginal, by possessing and 'riding' a snake as in the Zoharic myths of Samael, and a corporeal shape) that would dwell among graves, haunted ruins, caves, and desolated places that brought fear to common humans. The jinn that took the form of snakes made an almost subconscious awareness that they could slither through small cracks, roots of trees, bodies of water, and amid cracks in walls to journey into the Underworld.

In "Majma' al-'amthal" (Anthology of Proverbs) of Maydani[4] the word shayṭān is the equivalent to 'serpent', and not the common word for 'snake', *jānn;* in classical Arabic jānn is also a variant for jinn. Maydani writes that during the time of pre-Islam, known as the Jahiliyah, shayṭān was believed to be a serpent whom nothing resists. Killing a snake could bring vengeance from the jinn, especially if the spirit was possessing or in the corporeal form the serpent.

The Jinn could assume other forms of animals including of course birds and reptiles. The scorpion was also a common form that the Jinn would take, having ancient traditions of not only deities in the Ancient Near East, but also as the manifestation of the powers of evil (i.e. the demonic). Scorpions are associated with the Sun and its destructive and overpowering heat, being masters of the desert and representing the dangerous forces of the

wilderness and desert lands. Scorpions are natural forms of the Jinn, being an abstract symbol of the essence of Shayṭān.

Gazelles are closely connected to the jinn, being animals they ride (possess or travel upon as one would a horse, albeit invisibly) along with foxes, ostriches, roosters, dogs, the dove, rabbits, the hedgehog, and ravens. Ostriches and gazelles are the mounts of the jinn when they wish to travel upon land rather than flying upon the winds.

Like demonic descriptions, jinn such as the ‘Ifrit, Ghūls (ghouls), and Si’lah may use the Imaginal realm to influence the mind of the one they seek to appear before, taking monstrous and even anthropomorphic shapes, such as having a cat’s head with cobra-like fangs, the wings of a raven, the legs and hooves of a donkey, a lion’s paws, etc. Such can depend upon the traits and nature of the jinn and the type of energy it possesses.

Having mostly natures that are considered ambivalent, depending upon the situation, the jinn can be both malicious and beneficial to humans. Much like with humans, respect and honoring a jinni of a place or one summoned is to the benefit of the sorcerer rather than trying to enslave or command it; Luciferians are encouraged to use the unity of Will, Desire, and Belief to compel a singularity between the will of both the jinn and the magickian with proper incense offerings, libations, oaths, etc. In the mind of the sorcerer, to succeed is to be of the benefit of the jinn and the Luciferian.

The powers of the jinn are many and to some extent, varied depending upon the type of jinn and its potency as a spirit. The jinn are spirits, so they are invisible to the human senses, unless they wish to make their presence of energy known. The jinn may influence the human mind with visions that take shape in the Imaginal, yet perhaps appearing as real humans or animals. The Arabs considered that the jinn were not bound by cosmic time or space, that they can change forms quickly and travel to other places in an instant.

Like Azazel from the Book of Enoch, a leader of the Watchers, along with Hebrew demonology, the jinn possessed the skill and practice the art of working metals. Jinn were believed to have created a powerful sword,

called "**Ma'thur** (السيف المأثُور)", perhaps the same that Mohammad owned, according to Ibn Manzur in Lisan al-'arab. **Ifranji** is the name of another jinn-made magical sword. Jinn swords in myth are to be stronger than human-made swords, forged with magical sigils and power to enhance the blade by the jinn who shapes it.

For the Black Magician, the athame or sword chosen for ritual workings may be consecrated with talismans by inscribing it with sigils or any types of magical names. All ritual tools should be consecrated as an extension of your will, magickal weapons that by the power of your focused mind, direct energy towards your visualized goal.

Power is not in the tool; it is all derived from the Luciferian who wields it and the strength of mind. Objects and artifacts may be embodied with some energy demonically charged upon something, bringing uneasiness, fear, or an aura of otherness by a skilled sorcerer in conjunction with a spirit, but this requires devotion, skill, and a lot of energy.

GHŪL
غول
Grave-dwelling, Vampiric, Jinn of the Shadows

There are many names for the hordes of the jinn, some of which describe traits or classes of the spirits and demons in. The Ghūl are death-dwelling, tomb haunting, demonic jinn who are more attuned to decay and existing among the ruins.

The ghilan (in Arabic: غيلان gīlān or اغوال agwāl; jinn known as the Ghūl (Ghoul) describes any type of spirit that can assume diverse forms. The ghūl is derived from the Arabic word *ghāla*, meaning, "*to seize*". The male is ghūl and the female ghūlah. The ancient Mesopotamian demon known as the gallûs are the origin for the later Arabic ghūl. The ghūlah is quite feared, as these female demons can take the shape of a normal, human woman. Like Lilith, Lamia, Empusae, and Gyllou, this vampire-like spirit can marry a mortal man, who then is drained slowly or quickly of his life or life-force as her prey.

The ghūl are thought to be according to lore, cannibalistic and blood-draining demons who also feed on the flesh of humans, especially corpses exhumed from graves. As nocturnal demonic vampires, they inhabit ruins, graveyards, and other feared places like other jinn. Ghūl also can be a type of transformed human, who, like a vampire, may sleep for long periods of time in graves, to then awaken, rise and feast upon both the living and the dead.

In some lore, specifically the Persian, the ghūl commonly has the legs and hooves of a donkey and the horns of a goat. They can appear either large or small, using rabbits or ostriches to ride or possess for travel. The ghūl is often considered anything that keeps changing form, much like the Mesopotamian udug-hul or similar demons.

Known Arabic names of the ghūls are **'Aluq, Khay'al, Khayla', Siltim, 'Afarnah, Saydanah, Khawla', Khaytur, Samarmarah, Summa', 'Awlaq, Hayra'ah, Hay'arah, and Mald.** The **Si'lat** or **si'lah**, literally means "she-jinn" or "she-ghūl", known as the jinn of lightning who possesses a mane of ash-gray color.

In the legend of King Solomon, one of the jinn summoned by the magician was the demonic spirit known as al-Ghūl (Arabic: **الغول**); al-Ghūl appeared as a very large black crow having human hands and claws, albeit coal black and corpse-gray, and the legs and head of a mule. The al-Ghūl had long matted dirty hair that was knotted and hanging down. Like other ghūl, it resides in desolate ruins and cave-like, rocky areas so feared by travelers. This jinni leads travelers astray and will consume them.

SI’LAH
أو سعلاة
The Witch among the Jinn (sahirat al-jinn)

Those who practice sorcery and witchcraft (specifically, the casting of spells) are undertaken to varying degrees not only by humans, but the jinn as well, according to folklore. Among a type of witches and magicians of jinn who are fearsome and malicious are the Si’lah. The sahirat al-jinn, (‘the witch among the jinn’) appear during the day, while the ghūl at night. Of course, each may appear commonly with at either time periods.

The Si’lah or Sílā (Silah), meaning ‘Hag’ and ‘treacherous spirit of many forms’ is a type of female jinn who are considered one of the most malignant and terrible of these demons. The plural of the Si’lah is Sa'aali (سعلوة su'luwwa), these jinn have a great talent of shapeshifting and can appear in both male and female forms. Commonly, the Si’lah are therionic and anthropomorphic shapes of composite animals, much like the depictions of medieval demons in art.

Si’lah are also jinn of lightning whose shape may appear with long forelegs and hooved feet that are covered with an ash-gray mane of beastlike fur. The Si’lat can influence the imagination, specifically the Imaginal Realm, so having effect on subtle levels of the subjective mind of the one the she-demon (I use this as a term of endearment) chooses to.

In the darkness, the shadows of night hanging and embracing the corners of ones’ house, the Si’lat suddenly takes an appearance by a noiseless flash of the lightning bolt (often as a bright flash of light, not any authentic weather activity in some cases); her face a mutated or slightly deformed face that is between (depending on each time it makes its presence known) a larger feline (i.e. human size) of a cat, sharp dog-like fangs and the tongue of a serpent. The Si’lah are fearsome jinn that in ancient times, could have their presence known by sudden fear exhibited by the camels of the Bedouin Arabs.

As jinn and the devil-witches among them, tribal communities in Pre-Islamic times would have patron deities from who assisted a tribe or was honored as a forebear and thus having a type of deified dead reverence. The ‘Banu 'l-Si'lat’ (translating ‘Sons of the Si’lah’) were one known Arabic tribe from antiquity, historically named ‘Amr ibn Yarbu’. This female Si’lah was the mother of the leaders of this forgotten tribe, who disappeared suddenly with a flash of lightning, returning in the Unseen Realm in her natural invisible state.

Si’lah are identified with ghūls and ‘ifrit as well, however they are the most witchlike of the jinn, immutable and ever-changing in shape which is a key trait of the ghūl. In legend and lore, the ghūl haunts the desert, often in the guise of a woman, distracting travelers, and, when lured by lust to them, killed, drank their blood, and ate their flesh.

Like other jinn, the Si’lah live in desolate places where they haunt, searching for prey. They are known to lead men astray (often nomads amid the Arabic deserts) where they kill them. Si’lah are the succubae of Middle Eastern legend; they are said to be able to take some tangible form and after having sexual relations, may have offspring from this union. This can draw associations easily with the Mesopotamian lilītu, lilû, and ardat-lilî.

A Luciferian witch who is invigorated by the dark and terrifying otherness of the mytho-magical image of the Si’lah may seek at utilizing a balance between imagination combining symbolism with attached meaning, balanced with the horrific, mythological masks of imagery.

Think in comparison like in the old Germanic *Oskorei*, and the Yule-tide cultus of dressing oneself as a demonic Perchten to assume the essence of primal and chaotic nature. The Wild Hunt*,* *Oskorei*, the ghostly and demonic horde of different martial shapes riding in the night through the cold forests, led by *Odin*, the leader of the dead. It is important to focus on the cultural influences that reflect the demonology or deities within the context of what you can learn.

To be successful at this type of mytho-magical tradition, the immersing of aesthetic and etymological meaning; along with enhancing the imagination

with lore and a basic knowledge of Arabic culture, one must be willing to suspend disbelief, approach Islamic study (if on any level prior to workings with jinn) with an open mind to perceive, followed with a cultural context of how the jinni are understood.

When within the ritual circle, think as the jinn and your will shall be made subtle yet unshakable, for the jinn are cunning and most clever. The Si'lah (as with the jinn in general) have many methods (both seen and unseen) to influence those they tempt, test, or seek to establish a mutual potential of a patronage of a Black Magician. Trust your instinct and do not waver in your design, stay on the course, and learn from your mistakes and successes.

The Si'lah as the blackened witch among the jinn can be assumed by either man or woman; a type of shamanistic identification for a period of solitary ceremony as dressing as a syncretic blend of black or red cloth, face-painted with Arabic jinn-names, in harsh colors or with a mask. This type of aesthetics along with incense, recordings of Arabic drums such as the Darbuka (the deep bass sound made from this drum is known as 'Doum' in specific sequence supports ecstatic trance), highlighted with an instrument such as the Ney, a Turkish and Arabic woodwind flute that can be found on many recordings.

Once you identify with the Si'lah or jinn you are invoking, intense mantras of Arabic names or phrases, reaching an ecstatic state with the increasing energy of the jinn within, believe in total confidence that at those moments, the Si'lah and your will are the same. When you complete the spell, honor the Si'lah with fumigation and libation, thanking the spirit and ending the ritual.

Si'lah, like other jinn, are believed to send disease (by manipulating the elements or circumstances to compel physical sickness in a human body perhaps) and madness to those they dislike, don't dabble with the jinn or they will devour you on levels you could not believe nor expect.

Invoking the mytho-magical conceptualization of the Si'lah as a nightmare-riding, sorcerous haunter of ones' prey; such energies can be inspiring and insightful for short periods, the energy of the Si'lah is directed inward-

outward and by self-willed “digestion” of this chaotic power, the witch or sorcerer then moves back towards striving for inner balance as a Luciferian.

The Si’lah, based on the Pre-Islamic mythology of female Sa'aali producing offspring from male humans, interpreted omens in a similar way that other cultures throughout history do, including those initiated in many traditions of witchcraft. A Si’lah read the omen of a lightning strike as that the jinni of her tribe was calling her home to the realm of the Unseen. The lightning bolt is an omen-bringing one; a flash of inspiration and the vision-bearing inner-abode of the imagination.

The Si’lat as an insidious she-demon that like other jinn, may choose to manifest to anyone it wishes to. One cannot really have total confidence if it is a Si’lah or other type of Jinn as often the energy or sudden air movement around you will betray its’ presence. Don’t confuse your potential subjective experience with doubt and lack of confidence. Once you are comfortable that it most likely could be a Si’lat or your understanding of what a Jinn is, suspend doubt (in the details as the type, etc.) and act with total confidence, proceeding with incense offerings, libations, and such methods of demonstrating respectful interest.

Bottom line: do not be fearful of the spirits you summon, no thoughts of weakness or doubt, trust your instincts and have total belief that you are the master of your circle and the designs you have laid before you. Reject the weakness of enhancing your ego, thinking you are greater than you are, not fulfilling an agreement or dedication to a specific Jinn.

‘IFRIT
عفريت
Chthonic Underworld Jinn of Blackened Smoke & Fire

The ‘ifrit, spelled also as ‘afrit, (in Arabic, singular: ʿifrīt: عفريت, plural ʿafārīt: عفاريت) are a very powerful class of demonic spirits associated with the Underworld and Spirits of the Dead. The ‘ifrit is for identifiable and categorical purposes, a class of satanic genius loci who possessed elements of two types of pre-Islamic demons derived from ancient Mesopotamia. When you call upon the ‘ifrit in howled or rhythmically chanted hymns and incantations, do not expect a conscious dialog with the Jinn in the sense you perhaps commonly imagine. As the ‘ifrit can be considered evil genius loci, and powerful ghosts of the dead, inhabiting places that are cursed or haunted, these jinn also are said to dwell in the layers Seven Earths, ruthlessly demonic and cruel to those they dislike.

The ‘ifrit is an epithet that expresses power, cunning, and rebellion; there is little difference between the jinn and ‘ifrit, commonly these rebellious spirits are demonic and of the darkest natures of the jinn. The jinn as a name for a type of invisible spirit was applied to anything hidden and veiled from common sight, a clear association between the word ‘occult’. No matter the origins of the epithet of ‘ifrit, these spirits are identified as a class of chthonian forces that are extremely powerful, formidable, and cunning. These jinn are perceived often as fiery, theriomorphic, and anthropomorphic demons composed of and surrounded by blackened smoke.

Originally the term ‘ifrit was named firstly in the Quran to be as an epithet which describes traits or attributes of the nature of a spirit. The origin of ‘ifrit (‘afrit) is found in the Arabic word *‘afara*, translating "*to rub with dust*", having equally an underworld (death, grave) association and having a

nature of malicious and cunning traits and characteristics. The ‘ifrit may be summoned and even bound in spells by sorcerers to seek vengeance or causing destructive influences to bring death or punishment to the chosen enemy.

The ‘ifrit is in by nature, extremely ruthless and obsessed with a single focus towards the demon’s focused target or goal. Arabic legends include the belief that the jinni and ‘ifrit are both of basically equal strength, some more than others, while the jinn may have the power to assume different forms more than what the ‘ifrit can. The ‘ifrit are said to be able to dominate their rivals from far away locations, no doubt associated with the Unseen Realm of spirit.

I suggest summoning (if you seek to do so) ‘ifrit not as an aggressive sorcerer trying to catch and bind it, rather with the confidence of will and purpose, being respectful and performing offerings prior to your goal and purpose, be it Lesser Black Magic or Higher Magick via initiatory guidance and learning skills of sorcery and witchcraft.

The spirit and energy of the ‘ifrit or jinn specifically will increase within your focused circle of satanic powers so deeply found from your abyssic depths of the root Chakra. Learn how energy centers can be subtly applied to other initiatory workings you are applying; the Left-Hand Path is a benefactor of the confident and cunning Black Magickan who has total belief in his or her design and metaphysical framework.

If temptations inspire the possibility of straying from your course to do something you feel is against your oath and moral center, do not allow the thoughts to continue or expand. The Luciferian must be steadfast in his or her own path and pass the tests the jinn or ‘ifrit may put before you in very subtle ways. Intuition and self-confidence will guide you, the very confirmation that your Daemon is gradually manifesting.

In Moroccan beliefs, the ‘ifrit are fearsome and extremely powerful spirits who can move at will between the world of the Unseen and to the Seen via the imagination of the human who calls the spirit or is chosen by the ‘ifrit. Associations with the wicked and cruel energy and fiery violence of the ‘ifrit, dwelling in part in the Underworld, will take shape in our imagination

and visualizations (even in dreams) as monstrous, theriomorphic embodiments of demonic Chaos. The ‘ifrit will have tusks, fangs, long, corpse-like, or fur-covered limbs with blackened nails and claws; common ‘ifrit shapes for many include having 7 heads and fiery eyes much like the Jinn.

The ‘ifrit have both a great size and one of their choosing, can utilize the element of air by manifesting in the physical world as billowing, black smoke; this is considered beyond appearing in the Imaginal Realm by one or more minds of those they wish to. The ‘ifrit are created from Samūm or smokeless fire just like the jinn, they can have wings or not according to their desire.

The dwelling place of the ‘ifrit is in the dark places of the earth as they are chthonian in nature. Magic is the art in which ‘ifrit can be compelled to assist Black Magickians by summoning in ritual sorcery, binding them, or connecting with a created talismanic object for an oath-focused mission. The ‘ifrit can be decidingly more malicious to humans, this concept separates them from the ambivalent general nature of the jinn. There are both male and female ‘ifrit, in which the latter is respected of their great power.

You are the intelligent Black Adept and iron-willed Luciferian who unites the otherworldly energy of the Jinn and ‘ifrit as spirits “outside” the self, equally commanded and focused to ignite the attracted energy of yourself in which the Triad of the Morning Star is given start and momentum. The reality if your perception and metaphysical framework of naming the unseen existence of the Jinn are both spirit and power, even to dreams and poltergeist activity around you, your simple goal and purpose of summoning and by convocation given the guiding whisperings of the ‘ifrit to your imagination.

Distractions or temptations must not be considered, the Jinn seek to know the basis of your strength. If the human proves corruptible and weak, the demonic spirits commonly unleash their pleasure in infecting the unworthy pseudo-mage with destructive energy; the ‘ifrit and Jinn hate the humans whose powerful mind and will reflect that of the source of the Black Flame,

namely Iblîs. If you are confident, the ‘ifrit and Jinn will inspire and act perhaps as patrons in your sharpening of skills in initiation and sorcery.

My experience centers me to consider that the ‘ifrit are identical to demons and even fallen angels known in Judeo-Christian lore, such chthonic deathlike genius loci can influence the mind of one the ‘ifrit seeks to possess. Insanity and destruction are the fruit of the assault of the chosen human, unless the ‘ifrit is invited within the victim and subtly guides and unites with the human.

For the Luciferian practicing the blackest arts, the core recognizable powers and energies of the ‘ifrit, no matter how and what tradition they are called upon (be it Babylonian or Arabic Islamic cosmology) you may with confidence perform ritual fumigation, libations, and incantations structured with poetic hymns which describe and abstractly name the essence of the Jinn in a basic understanding of Islamic-Arabic sorcery, Assyrian and Babylonian Kispu or sorcery, along with the modern philosophy and magickal tools of Luciferianism.

The ‘ifrit can perhaps assume the mental form and shape of the spirits of the dead, or if Adepts of the Black Arts in life, have survived into the Apotheosis as Daemons or restless shades of the dead, transformed, and initiated as possessing the Black Flame like the unborn Jinn or fallen angels of the Adversarial pantheon being Luciferianism. The Jinn, if they are spirits of the dead, or merely taking the shape of them, much like the Gidim-hul, Etemmu, or similar demonic types of Mesopotamian spirits, regardless will have little or the absence of human personality traits from prior to the death of the form they assume.

The ‘ifrit is comfortable and are dwellings of ruins, wilderness, desert landscapes, abandoned homes, caves, and especially graveyards. The ‘ifrit and Jinn may on some lesser levels be isolated spirits who are attached and united as the “Spirit of the Place” (i.e. genius loci), which can be beneficial or dangerous if you don’t honor and respect the place. Trust your instincts and feelings during your magickal experiences, especially in desolate ruins or places in the wilderness where intuition can be a sharp tool of the nature of the ‘ifrit or Jinn potentially to you.

Fragmentation seems a strong possibility during the grand initiatory ordeal and transformation of death and the unknown future after. Never ask questions you cannot validate, trust only yourself and your Higher Self, one's Daemon as initiation enhances and takes shape in your mind. Honor the 'ifrit, Jinn, or ancestral Dead with offerings of incense, libations, food, hymns, or incantations along with a balanced patronage in which the Black Magickian may find happiness in the convocation between the streams of the Adversarial current and that Ouroboros dance of your Spirit and the 'ifrit or Jinn.

Remember, our meticulous structures and categories are almost entirely for our benefit; names, descriptions and symbolism visualized in our imagination or as physical symbols allow us understanding and then control and mastery over what is named. The core elements of the energy emanated from the spirit is the focus, not the mythological, religious, or poetical clothing and color in which such is conveyed to our senses.

Islamic writings use the term 'ifrit prior to the expression of the Jinn; the term jinn contain a wide variety of types of spirits, with texts describing the specific Jinn (as 'ifrit) as a powerful and malignant type of demon. The 'ifrit is perceived by Muslim devotees as being satanic and destructive, however for the Luciferian, is to be respected and such power is in high esteem and can be compelled to be employed at the Black Magician's benefit.

In Muhammad's Night Journey, written in the 8th Century, a powerful "'ifrit among the jinn" confronts and threatens Muhammad with a fiery presence and appearance which could break the spirit of mind of Allâh's prophet, however the Archangel Gabrial teaches Muhammad to recite an Islamic prayer to protect and send the 'ifrit away.

Over time, in Arabic lore, the Afrit are a ruthless and wicked class of chthonic spirits who inhabit the layers of the 7 Earths so described in the cosmology of Islam. The Afrit are different in a way from the more powerful Iblîs and the like who are of smokeless fire, the chthonic demons are made of smoke and fire, being malignant predators and potential destructive spirits when directed at a human the Afrit finds worthy of hate and dislike.

The Jinn from Misceláneo de Salomón

Islamic Spain, the whispered location of one of the Black Schools of Satan (in medieval European lore), but the cult of the Jinn was alive and well in Islamic culture. The Misceláneo de Salomón, discovered in Ocaña, Toledo, is a grimoire that was kept by the Alfaqui, using it to offer spiritual support to the Mudejar's with whom he lived. The grimoire contained invocations and spells and was used for a wide variety of purposes. Much like the "Testament of Solomon", this book of black magic offers an obscure catalog of demonic jinni.

In the tenth-century work "The Fihrist of al-Nadim", an extremely valuable record of early Muslim culture, the lore and legends of the jinn and practices of magic are recorded. The legend of "The Names of the Demons who Attended Solomon (Sulayman) Son of David – they are Seventy", offers the Arabic version of the "Testament of Solomon" with the jinn being led by Fuqtus. Solomon was said to have summoned the chief of the demons, named therein as jinn.

THE TAYLEQ

الطليق

In the Misceláneo de Salomón, referenced also in “The Fihrist of al-Nadim”, the legend of Suleiman the magician-king identifies the jinn as led by Fuqtus, who by the command of Suleiman, summons the jinni and informs the magician-king of their names, purpose, and how they are restrained. The king, like in the “Testament of Solomon”, employes the jinni to assist building his temple to God. In this work, the jinn are known as *Tayleq.*

FUQTUS
فقطس
The Sage Jinn

The demon known as Fuqtus (Fiqitush and Quftus), in Arabic: **فقطس,** is the Sage of the Jinn, comparable to the "Testament of Solomon" demon king, *Beelzeboul* in the mediating and guiding role of introducing the spirits. Fuqtus is the jinni who instructed King Solomon the Names of Power of each demonic jinn within the Arabic tradition.

The Arabic historian, Ibn an-Nadim in his book *Kitab al-Fihrist*, reveals the legend of Solomon, Son of David, who summoned the magician-sage of the Jinn, called Fuqtus, to learn the art of evoking and binding the shayṭān to his will. The 72 Goetic spirits of the Lemegethon are the Western esoteric tradition parallel to these, with the Testament of Solomon pre-dating the two by several hundred years.

Nonetheless, each may be explored as if they are all equally real as each has been applied with historical accuracy to the jinn, demons, and all variants in-between. Fuqtus may guide on specific jinn to summon and how you may safely direct their energy towards equally beneficial directives.

To summon Fuqtus, the Black Adept must prepare for the coming forth of the jinn for the purpose of esoteric guidance, beginning usually with dreams and omens that hold meaning to you. For nine days, set aside time each day for focused-exercise in which you will invoke Fuqtus in a mantra-type rhythm twenty-nine times. Burn incense daily in honor of the Sage and have a clear purpose for the summoning. Abstain from sexual activity for nine days and nights and recite this conjuration during the evening, three times.

In some short period after the ninth day, you may have a dream in which a messenger of Fuqtus will come to you, perhaps with omen-bearing circumstances during your normal daily (and evening) hours. During your waking state, you must write in one sentence your aim and a covenant for a

period. You will not “sell your soul” or something extreme, your offering may be something like incense offerings daily, or your accomplishment because of the pact being honored and offered to Fuqtus. You may write the divine names of power on the back of a mirror, chosen for this working. You should write the Arabic names; however it may work with the English translations as well.

Burn incense, suggested to be Aloe and Benzoin and while gazing into the mirror, utter this incantation three times.

“Shalesh (شلش), Shalesh (شلش); Shalosh (شلوش), Shalosh (شلوش); Shahiosh (شهيوش), Shahiosh (شهيوش); Shamosh (شاموش), Shamosh (شاموش); Shahosh (شاهوش), Shahosh (شاهوش); Shalosh (شالوش), Shalosh (شالوش); and Halosh (هلوش), Halosh (هلوش). Come forth O Fuqtus (ففطس), O sage of the jinn, and let us cooperate in mutual assistance. Sage of the jinn, born of smokeless fire, now, now, quickly, come, come forth.”

There were Seven Jinn Kings who were the forebears of the following jinn, their names are:

Danhash (دنهش), the first day.

Shakhba (شاخبا), the second day.

Marbaya (مربيا), the third day.

‘Abara (عبرا), the fourth day.

Mismar (مسمار), the fifth day.

Namudarki (نمودرکی), the sixth day.

Bakhtash (بخطش), the seventh day.

It is from these Seven Jinn, Sons of Iblîs, who are the forebears of the 72 Jinn of Solomon. Once Solomon, seated upon his throne, commanded Fuqtus to bring forth the jinni and their powers, the magician-king compelled the demons to swear an oath to him. Just as within the "Testament of Solomon", the jinni was directed to assist in the building of Solomon's Temple.

DANHASH

دنـهش

Danhash or **Danhesh** (Arabic: دنـهش), is perhaps the strongest demon who is of Satan's offspring. Danhash appears as a man who is wearing a hat and sometimes holds a cross in his left hand. In therionic form, he takes the shape of a massive gray or silver lion, terrifying with the physique of a bull who has sharpened horns. Between the jaws is the severed head of a man whose skull is kept in place by his fangs.

This head may speak in your dreams when Danhash is in this form. The abode of Danhash is that he resides in all darkness upon the earth. He may send overpowering darkness to envelope his victim, causing hallucinations with horrific shadows that are phantoms to bring constant uneasiness, unless you are at one with the darkness and shadows.

The Black Magician may invoke Danhash to cultivate one’s Body of Shadow, as well as to observe the darkness around you. Danhash is said to enhance male sexual desire, causing a pregnant woman to miscarry due to frequent copulation.

It is best if you have a pregnant wife or girlfriend, to not summon Danhash until it is over. The Black Adept may focus on the source of desire and motivation: the masculine energy of Mars and the desire is a primal and natural state of being within man.

These seven are not the only sons (or daughters) of Iblîs, for he has many among the jinn.

Hafaf (هفاف): Brings harm and inspires terror among people.

Zalenbor (زلنبور): Tempts with fraudulent business transactions.

Wellha (ولها): Inspires negative thoughts during prayers.

Theber (ثبر): Brings numerous afflictions beginning within the mind.

A‘war (اعور): Sexual desire, uniting the Adversary from opposites.

Dasem (داسم): Conflict in households, disorder.

Maṭrash (مطرش): Incites humans to indulge in vain chatter and spreading rumors.

Dahhar (دهار): Nightmares.

Tamrīḥ (تمريح): Distraction from spiritual practices

Maqlaṣ (مقلاص): Encourages gambling and then breeds jealousy and aggression.

Aqbaḍ (اقبض): Manipulates Wind to bring vortexes in the East, West, and center of the Earth that spawns demonic Jinn that find humanity weak and ignorant.

These are but a few of the children of Iblîs, however each may be summoned and with proper alignment,

such energy may be transformed into a force beneficial for the Black Magician who does not fall to their temptations and traps. All is a test and the strongest of minds will shape the magickial weapon upon the fiery forge of Azāzīl.

The names of the jinni revealed by Fuqtus to Solomon was the following:

Fuqtus (فقطس), ‘Mrd (عمرد), Kywan (كيوان), Shimr‘al (شمرعال), Firuz (فيروز), Mhaqal (مهاقال), Zaynab (زيزب or ذيزب, Syduk (سيدوك), Jndrb (جندرب), Siyyar (سيار), Zanbur (زنبور), adDa’hs (الراحس), Kawkab (كوكب), Hamran (جندرب or حبذرب), Dahir (داهر), Qarun (قارون), Shidad (شداد), Sa‘sa‘ah (صعصعه), Baktan (بكتان), Harthamah (هرثمة), Takallum (بكلم), Furuq (فروخ), Hurmiz (هرمز), Hamhamah (همهمه), ‘Ayzar (عيزار), Mazahim (مزاحم), Murrah (مرة), Fatrah (فترة), al-Haym (الهيم), Arhbh (ارهبة), Khyth‘ (خيثع), Khyfth (خيفتة), Rayah (رياح), Zuhal (زحل or رحل), Zawba‘ah (زوبعع or ذويعة), Mhtukara (محتوكرا), Hayshab (هيشب), Tq‘ytan (طقيعطان or طقعيطان), Wqas (وقاص), Qdmnh (قدمنة), Mufarrish (مفرش), Ayra’il (ابرايل), Nizar (نزار), Shftil (شفطيل), Dywyd (ديويد or ديويذ), Ankara (انكرا), Khatufah (خطوفة), Tnkyush (ننكيوش), Misalqar (مسلقر), Qadim (قادم), Ashja‘ (اشجع), Nawdar (نودر), Tythamah (تيشامة), ‘Usar (عصار), Thu‘ban (ثعبان), Naman (نامان), Nmudrky (نمودركى), Tyabur (طبابور), Sahitun (ساهتون),

‘Udhafir (عذافر), Mirdas (مرداس), Shytub (شيطوب), Za‘rush (زعروش), Sakhr (صخر), al-‘Aramram (العرمرم), Khashram (خشرم), Shadhan (شاذان), al-Harith (الحرث), al-Hurth (الحويرث), ‘Udhrah (‘Adhirah) (عزره), and Faqruf (فقرون).

There was a Spanish manuscript of Solomon and the Jinn found in Toledo, Spain that lists the jinn by the 72 names:

1. Mahmas (مهمس)
2. Munis (مونس)
3. Naqiq (نقيق)
4. Majid (مجد)
5. Jadhbah (جذبه)
6. 'Aqel (عقل)
7. al-Ghul (الغول)
8. Sajiz (صاجز)
9. ar-Raw'ah (الروعة)
10. 'Amdyan (عمديان)
11. Latush (لطوش)
12. ad-Dulat Wa Hiram as-Sebyan (الدلات و الصبيان)
13. al-Uq (الوق)
14. Danhash (دنهش)
15. Nazjush (نزجوش)
16. ad-Dabah (الدابة)

17. al-Musrif (المسرف)
18. Zoobaghah (زوبغة)
19. al-Haja (الحجا)
20. al-'Auiah (العويه)
21. 'Abqar Dhat al-Asqam (عبقر ذات الاسقام)
22. az-Zubdah (الزبده)
23. al-Qooah (القوة)
24. as-Sisan (السيسان)
25. Qelnematah (قلنماته)
26. F'ajyan (فعجيان)
27. S'aih (صعيه)
28. ar-Ruah (الرواح)
29. al-Qarsa (القرصة)
30. Ruimnah (رويمنه)
31. al-Khnamen (الخنامن)
32. Habshahesh (حبشحش)
33. Lahif (لهيف)
34. Smahel (سمهل)
35. Beqasmin (بقسمين)
36. al-Jund'a (الجندع)
37. Talyaba (طليابا)
38. Sefir (سفر)
39. Hamudi (همودي)
40. an-Nefis (النفس)
41. Hurta (حورتا)
42. ar-Rahiah (الراهية)

43. ad-Darban (الضربان)
44. al-Khataf (الخطاف)
45. al-Wiswas (الوسواس)
46. Yed Um Meldem (يد ام ملدم)
47. az-Zu'ah (الزوعة)
48. an-Nabah (النباح)
49. al-Mul'a (المولع)
50. al-Wiswas al-Akbar (الوسواس الاكبر)
51. al-Khanas al-Asghar (الخناس الاصغار)
52. al-Hamqa (الحمقا)
53. Hasen (حسن)
54. al-Masur (الماسور)
55. Balem (بلم)
56. Shakhya (شاخيا)
57. Bardun (بردون)
58. Bezid al-Majusi (بزيد المجوسي)
59. M'aruz (معروز)
60. al-Mliah an-Nafedha (المليه النافضة)
61. Marweya (مرويا)
62. al-Falija (الفالج)
63. al-Watheq (الواشق)
64. al-As'ari al-Yahudi (الاسعاري اليهودي)
65. Luq (لوق)
66. al-Marikh (المريخ)
67. 'Amer Abu as-Shisfan Saheb al-Jebel (عامر ابو الشيصفان صاحب الجبل)

68. al-Hilyah az-Zaherah (الحلية الظاهرة)
69. Qodsa (قدسا)
70. Shrahi (شرهي)
71. Maghshaghas (مغشفغس)
72. 'Ashara (عشرا)

BIDHUKH
بيذخ

The Daughter of Iblîs & Mistress of Magic

The Daughter of Iblîs, called the Devil, is known as Bidhukh or Bayduk (Arabic: بيذخ) is identified with Venus and Aphrodite. According to lore, Bidhukh has her throne upon the water and offers the guidance of sorcery and fulfillment of witchcraft. If the magician summons and seeks to offer his or herself unto Bidhukh, to have an affair, she will inspire the path to attaining desires and the fulfillment of purposes.

Seated upon the throne is a beautiful and terrible goddess whose eyes burn as blazing fires, yet her form is most desirable. The inverted pentagram, symbolic herein as the state of being in which one's Daemon and conscious mind, elevated inward via the Imaginal realm, is before the Crescent that mirrors the lustful desire of the goddess.

Around this throne, black earth rises and surrounding her, nine hooded Nabateans, who all have cloven hooves. One of the nine is an ancient Arabic magician, known as Ibn Mundhiryani, yet his birth-name was Ahmad ibn Ja'far and was in life, an apprentice of the magician Ibn Zurayq.

Behold, a talisman of Budhukh:

SUMMONING & OFFERING TO BIDHUKH

Let the sorcerer visualize a dark, endless ocean of water, to which the minds' eye goes forth as he completes the calls unto Bidhukh, where a great and

golden throne is held upon the waters. Burn candles of the colors Red and Yellow for Venus, along with Sandalwood, Amber, Jasmine (works well with the Moon also), Copal, or Dragons Blood burnt as the incense offering. Rose Water may be poured also for Bidhukh.

Your first invocation should include these first steps to properly focus and prepare for your alignment with your Psyche and Bidhukh in the Imaginal. You may seek to dream or enter a trance after this type of work. I suggest the ritual be performed on the night of the full moon or an evening associated with the planet Venus. The magician may tie three knots, each representing Bidhukh, your devotion and oath to the goddess, and your goal. You may bury this cord in a fertile place where roses are planted after you have attained your goal. If your work is without attaining the tutelage of Bidhukh, the cord should be burnt and a new one prepared to perform again.

Call of Bidhukh

I summon the illustrious goddess who sits upon the Throne of the Waters,
I summon BIDHUKH, beautiful and powerful Queen of the jinni, hear me!
I invoke your spirit that I may humbly come before you and that I shall satisfy your desires, in turn may you offer guidance and tutelage that my goal be attained in a beneficial way.
Bidhukh, Daughter of Iblîs, Queen and blazing light of Venus, let the Evening Star guide me!
I renounce religious slavery and chains of restriction, for I am illuminated by the Black Flame and trust in myself!
I devout myself to you, so that Bidhukh should also guide me with her power and wisdom.
Bidhukh, accept my sacrifice of incense, libation, and candles in your honor!
Mistress of Magic, guide me towards Balance, Power, Wisdom, and Strength.
For I shall be devoted to your pleasure as you call by dream, across the waters.
I tie One Knot as the Gateway from my Spirit and to your Magnificence, Bidhukh
I tie One Knot in honor and my devotion to you Bidhukh, I breathe upon it to unite us.

I tie One Knot to compel my desire to be attained and the tutelage of your spirit in the arts of magic.
So it shall be done!
Behold! The Talisman of Bidhukh, let this with the cord, be my path by the Imaginal to the Throne seated upon the Waters.
May it be ever so!
End of Ritual

SAKHR THE REBELLIOUS

صخر

Master of the Sea

Asmodeus is an ancient demon whose forms and names are many, known throughout history and is found as one of the jinn. **Sakhr** (in Arabic: صخر "Rock", "Stony One"); also **Sakhr al-Marid** (in Arabic: صخر المارد**);** **Sakhr al-Madhard** (Arabic: صخر المارد ,Rogue Stones"); **Jin Astar Kih**, named in the Arabic and Malay versions of King Solomon (Suleiman) who is also known as **Ashmedai** (in Hebrew: אַשְׁמְדַאי, ʾAšmədʾāy) and **Asmodeus** (in Greek: Ασμοδαίος, Asmodaios). **Ṣakhr the Rebellious** (identified as 'ifrit & mārid) who possesses great skills as a Mārid, مارد, these jinn are rebellious spirits that hold mastery over the element of air and are said to continually fly into the heavens to gain prophecies that they can use against humans when they wish.

The Arabic word Marid is derived from the root *m-r-d* (مرد), meaning rebellious and recalcitrant. Immensely powerful, the Mārid (or marada) (in Arabic: **مردة**; singular: **مارد**) and were commanded to assist ancient kings, priests, and magicians towards bestowing some type of wish (this always turns out bad) or performing some chore that is difficult for any human. Along with 'Ifrit, Marid is mentioned once in the Quran. Marids are Satanic rebels that reach heights to learn the unknowable, often being cast down again and again.

The Marid is considered as strong (sometimes greater or lesser depending upon the source) as the 'Ifrit, as has under his command a thousand auxiliaries, **'awn**. Each auxiliary under his command as a thousand shayāṭīn, each in turn holds command of a thousand **jinni**. The marid has the power to take the form of a snake, bird, woman, and anything it wishes depending upon the elemental associations and powers possessed by the individual spirit. With this symbolism, it might be helpful to visualize the

concept of auxiliaries (in Goetia, Legions) as either separate demons or powers within the spiritual power of the marid to make it seem as if there are thousands of jinn. This is really a non-argument, as it up to the Black Magician to interpret such lore subjectively.

The earliest version of his name is the Persian **Aeshma daeva** (Aēšma daēva and Aeshma Daēuua), the dev of Wrath and whose epithet is, 'Eshm of the Wounding Spear'. Additionally Sakhr is also known as Haritsu and Faktash, described as an **ifrit** who attained the magical ring of Suleiman from a woman and by taking his form (or by possession), sat upon the throne of the Hebrew King for a time.

Haritsu and **Faktash** in the Arabic lore of Suleiman was a giant jinni and Master of the Sea (صاحب البحر). The Testament of Solomon reveals lore concerning Asmoday from early 1st through 4th demonology in the Hellenic ancient near east. Sakhr's more obscure names include **Habaqiq** (حبقيق); recorded in the "*History of at-Tabari"* and is also known as Ḥanqīq in ar-Rabghūzī's "*Stories of the Prophets*". In Slavic lore, Asmodeus is known as **Kitovras**. Described in the Russian version of the tale of King Solomon, the ifrit is described as the "fleet-footed beast", Kitovras, the Centaur, half-man and half-beast (a therionic form recalling the Scythian Centaur).

In the Arabic legend of King Sulieman, at the time when he planned and began building the first Temple, Allah sent the Archangel Jibreel (Gabriel) to give the ruler a powerful signet ring. This ring, known as the 'viceregent', has many traditions that give different descriptions of what was on it.

This ring gave Sulieman the ability to compel change and manipulate the four states of matter, asserting by will the control and influence over not only humans and animals (Earth and Water), but also the jinn and other demons (Air and Fire). As the Mage summoned and bound the jinn to his commands, one demon remained free from the subjugation of this arrogant human, Sakhr. Asmodeus dwelt on an island in the sea, until he decided to bring some disorder to Suleiman, even if for a short period of time.

"Solomon sent after him, but he was a rebellious (mārid) demon. For a time their pursuit was without success. Eventually he was found while asleep, they built a structure which surrounded him in rasaas (رَصَاْص)= stone overlaid with lead . *He woke up and sprung to escape, but whenever he moved about, he was draped* (نِمَاْط) *in this* rasaas*."* - Ibn 'Abbas Tafsir Ibn Katheer, 38:34

Sakhr obtained possession of Sulaiman's magical ring (used to command and control demons and jinn) from a woman of the king's royal harem named Jarada, the daughter of King Sidun, who then took form to appear as Sulaiman for forty days. Sakhr then took flight and threw the ring into the sea, in which it was swallowed by a fish. Later, it was retrieved and by this tale, Sulaiman recovered his kingdom. In the Malay version of the Sulaiman tale, the king gave his ring to a woman whom he did not know was a jinni, Astar Khi.

This female jinni then gave Astar Kih (Asmodeus) the ring, for which he took the shape of the king and cast him into the wilderness for forty days. Sulaiman then summoned Sakhr back and placed the shayṭān in an iron chest, then sealed with his magical signet ring. The iron box or vessel was then cast into the sea, or by other legends, imprisoned on Mount Damavand in Iran (much like the myth of Zahhak); additionally Sakhr's iron chest was also thrown into the lake of Tiberias.

In the Tale of Buluqiya[5], Sakhr is described revealing vast knowledge of creation and mythic lore associated with Islamic teachings:

"Buluqiya said to the king of the jinn whose name was Sakhr, 'Sakhr, tell me about the creation of the jinn. How did it come about?' He replied, 'When Allah created Jahannam, He made seven gates for it and seven tongues. Of these, He created two creatures; one creature in His heaven which he named **Jabalit** (حيليت), and one creature on Earth, which he named **Tamalit** (تمليت). As for Jabalit, he was created in the form of a lion, while Tamalit had the form of a wolf. He made the lion male and the wolf female.

He made the height of each of the two of them equal the distance of a five-hundred-year journey. He made the tail of the wolf in the status of that of a

scorpion, and the tail of the lion of equal status to that of a snake. He commanded both to shake themselves in the Fire, and from the tail of the wolf fell a scorpion, and from the tail of the lion a snake. From them come all the snakes and scorpions of Jahannam. Then He commanded them to wed each other, and the wolf was impregnated by the lion and gave birth to seven sons and seven daughters. Allah inspired them to give the sons in marriage to the daughters as He had commanded Adam, and six of the sons obeyed while one did not and did not marry. So his father cursed him, and he is **Iblīs**. His name was **al-Harith** (الحارث) and his by-name **Abu Murrah** (أبو مرة), and this is the beginning of the creation of the jinn, Buluqiya!

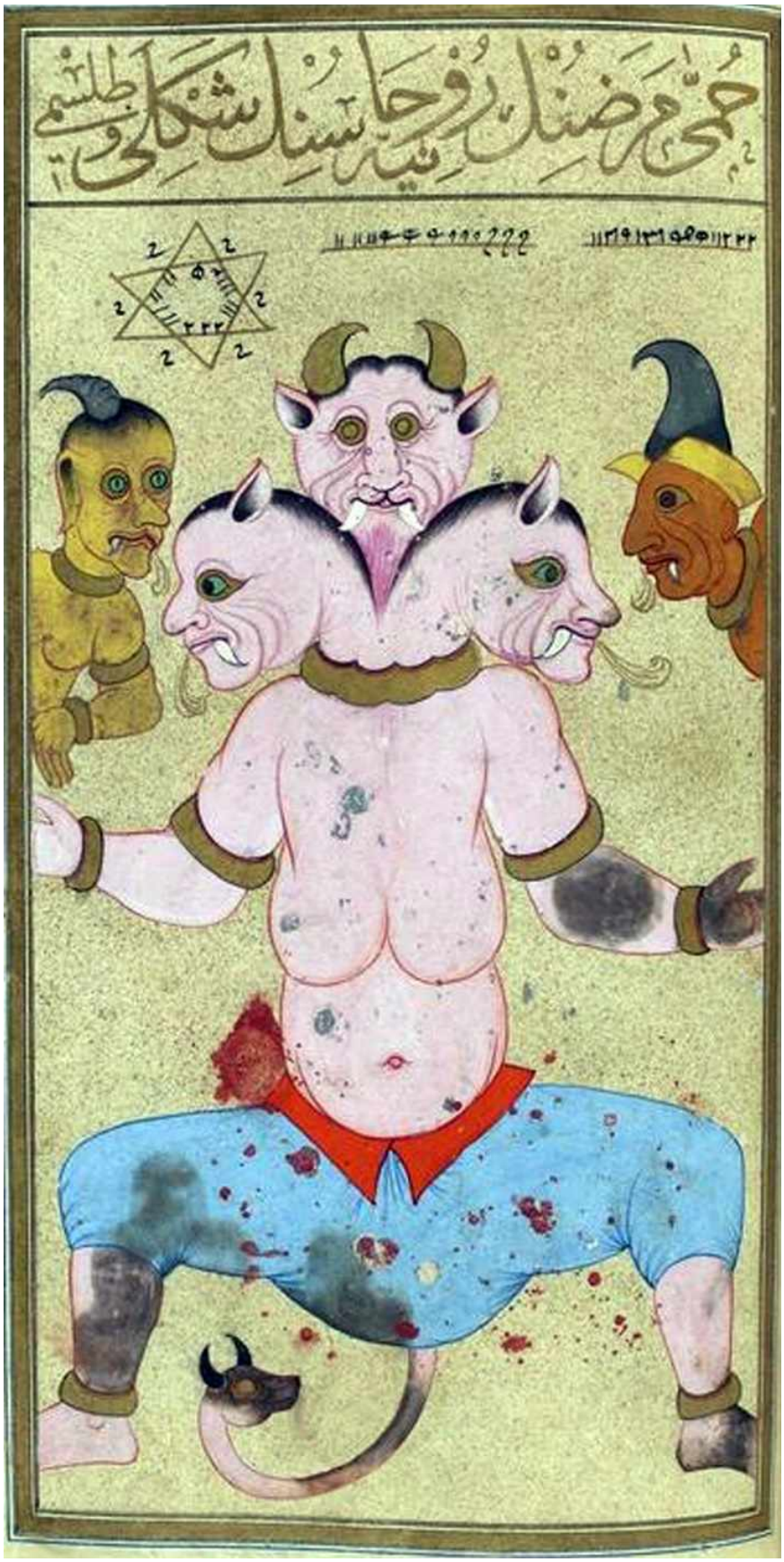
Verily our steeds will not stand still for humans, but I will cover my horse and veil him so he will not know who rides him. So ride him in Allah's name. And when you have reached the farthest of my provinces, you will come upon an old man and a youth and some others with the two of them, and you will meet the two of them and give the horse to them. So go, with Allah's protection, rightly guarded!'"

Asmodeus is known from an obscure 9th Century (Old English) Solomonic medieval legend by Marcolf as Saturn, the Prince of the Chaldeans. An etymological connection, noted by *The New Oxford Annotated Bible with Apocrypha*[6], the name **Osymandyas** (Ὀσυμανδύας) is the Greek version of the Egyptian **Ousirmaatre.** Ousirmaatre was the Egyptian Throne Name of Ramesses II, specifically **Usermaatre** or **Wsr-m3't-r'**. The meaning of Usermaatre is “Powerful is the justice (truth) of Ra”.

In my Grimoire, “The Demons of Solomon”, Asmodeus has his origin from being the offspring of the seed of an angel and a human woman, identifying him as one of the Nephilim from the Book of Enoch and the lore of the Watchers. In the West, Asmodeus holds the title of King and is a demon that inspires wrath, violence, jealousy, rage, marital discord, gambling, and other potentially self-destructive vices. For the Luciferian, Sakhr is identified with Aeshma daeva and is the demonic energy of lustful desire, wrathful violence, anger, rage, and the inspiration to conquer and subdue your enemies or obstacles. This involves discipline and self-mastery to control and transform thoughts/energies of the type into fuel for focusing on balanced goals and desires.

Sakhr is not just the wrathful marid, he is also a patron for the clever and strong of mind Adepts, who seek to gain intuitive guidance by invoking and summoning him. The lore of Suleiman being deposed for a period by Sakhr, who took a corporeal form and compiled several tomes of sorcery and black magic that were kept under the king's throne.

رخص



Huma
حمی
Jinn of Devouring Heat

The jinni known as Huma (in Arabic: حمی, 'Fever') is the devil that like the Zoroastrian and Manichaean Az, brings heat to the human body; this is the enhancement of the devouring flames that derive from both our physical biology but also the Black Flame or Samūm. In Arabic traditions, Huma can commonly bring fever to his victims.

Huma is known from the pseudepigrapha dated from the 1st to 4th century CE known as "Testamentum Salomonis, "The Testament of Solomon". The Grimoire "The Demons of Solomon" offers a deeper insight into the numerous manifestations of this three-headed demon along with cultic incantations of invoking it for beneficial and initiatory purposes.

In the "Testament…" the three-headed demon claims responsibility for causing birth defects such as babies born blind, deaf and with epilepsy. In the Arabic and Turkish traditions, Huma is depicted with also three heads; two of these are a demonic combination of equine features, along with wolf-like or leonine canines and smoke exhaled from both mouths.

The center and chief head is a devilish visage of terror and cruel power, raised above the other two. Huma has two horns on the center head and his eyes burn yellow, indicating his power to bring disease, sickness, and for some, to heal and act as a tutelary jinni for a short period of time.

Huma sits in authority with his legs crossed, having a tail that terminates with a horned, demonic head. Sometimes, as with the Kitab al-bulhan, Huma is depicted as having two tails. He is illustrated with having reddish and pale skin, while also having deep red skin that reflects his burning and fiery essence of which his spirit is composed. Huma is attended by two, single-horned jinn servants, that are messengers of his fevers or by his tutelage.

Meditating with this talisman, along with the tying of knots as described herein, is one method of invoking Huma; be cautious and strong in your cultivation of a connection with this jinni as it can guide you with feverish and burning energy as equally a destructive, and healing power. Incense and libations are to be given as offerings to this ancient demonic spirit.

Târnûsh
طارنوش
Father of the Jinn

Târnûsh (in Farsi: طارنوش) or Jann (in Arabic: جان), is named as the father of the jinn. This ancient spirit came into being by the hot desert wind simmum (سموم) or Samūm from the earth, the alchemy of its' creation was Air and Flame. Târnûsh held authority over the actions of all the other jinn according to one tradition. Târnûsh had many sons who all adhered to Allah, until after a period, rebelled and became lawless spirits of flame.

Jann al-Tarnushi was the progenitor of the fire spirits that were among the first to have interactions with humans. His children were called Jinnan (singular: Jann) and are known shape-shifting spirits that dwell in the desert, taking common forms of whirlwinds and white camels. The Jinnan are ambivalent about humans, who can destroy or help those they wish.

TABI’AH - l-Hima bint l-Hima
الـهمة بنت الـهمة
“Sorrow, Daughter of Sorrow”

Tabi’ah is one of the names of Lilith in the Islamic Traditions of the Arabic lands. As first in ancient Mesopotamia there was the fallen goddess, Lamaštu, of which her name was known in Hebrew as Lilith. Known as Tabi’ah in Arabia, she is manifest as terrible among the most malicious jinn.

Her names are many as the legend of Prophet Sulaiman (Solomon) discovered. Summoned and manifested in the presence of the magician king, for which he was brought to the feelings of terror and horror, calling upon Allah as he questioned her about what she is called and her purpose.

In Muslim Africa, especially among the Buffi healers, her name is Tab’a, or more frequently, al-qraina or al-Qarina, a powerful female jinni. According to the Sunni author Sayouti (911 C.E.), Tabi’ah revealed many epithets and shadowy names: **l-Hima bint l-Hima** (**الـهمة بنت الـهمة**; **Sorrow Daughter of Sorrow**), and **Um Sabyan** (the **Mother of Children**). Tabi’ah then proclaimed she has ten names: **Hailush (هيلوش), Qalnush (قلنوش), Maqlush (مقلوش), Qarqush (قرقوش), Um Maldam (أم ملدم) 'Amrush (عمروش), Ilaqush (ايلاقوشي), Qamtanush (قمطنوش), Qush (قوش), and Maqarqatush (مقرقتوش).** In addition to these names, Lilith is also known as **Humera** (Arabic: **هوميرا**) and **Um Duwais (أم الدويس).** In the Arabic and Moorish Spain legend of Suleiman and the jinn, Ad-Dulat wa-Hiram as-Sebyan is a manifestation of Tabi’ah in a darkened and malicious form.

These are not all, for Lilith has many names throughout time and spread across many cultures, from Persian, Turkish, Syrian, Armenian, Mesopotamian, Greek, and Hebrew among others. Tabi’ah revealed that she lives in the air between the sky and earth. Tabi’ah comes upon a dark and ill

wind, an invisible sinister aura that historically was blamed for sudden infant death syndrome, in addition to a vast skill set of preying upon humans to feed upon at times, their blood, flesh, and especially the soul.

Do not attempt to summon Tabi'ah by uttering any grouping of names unless you are properly prepared, for you might just learn that the mysteries of the jinn are beyond both the superstitious and the modern rationalist. If you are the latter, there is no purpose or good result for the practice of Sihr as it will lead to subtle malicious and troublesome results with a lack of any explanation for "bad luck".

Before Sulaiman, Humera took shape and this was not the seductive Lilith most are familiar with from Hebrew and Mesopotamian traditions, she is the demonic embodiment of an ancient maliciousness. Tabi'ah appears as a crone, very ancient with some teeth like the tusks of an elephant; her hair was like the leaves of palm-trees, with blackened smoke billowing from her nose.

The eyes of Tabi'ah were as bright and terrible as lightning, with a sinister fire revealing her essence; the voice of the Mother was as powerful as thunder, echoing in the mind. She had iron-like nails that were blackened claws, her withered skin was wrinkled and blackened with the appearance of a corpse with blood pooling beneath it. The very aura of Tabi'ah was horrific as she did not assume a pleasing form in this collection of magical names.

Tabi'ah answered Sulaiman that her prey was pregnant women and children, she could also drain and feed on the health of the living. Her food was human flesh, and she drank blood, conceptually as Lilith, the first Vampyre. Upon the magician king uttering magical restraints and commands, Humera gave him seven vows (or spells) not to harm the ones who carry the talismans with such written. Humera was also compelled into giving Sulaiman the secrets of banishing her magical influences.

Lilith is known also as **Umm as-Subya**n (ام الصبيان "**Mother of the Youngsters**"), especially in her capacity to cause the death of infants. Another name for Humera is **Qarīna** (**قرينة**), this is not the same as the

jinn that each human possesses as a double (or ones' Daemon) but is a known name of Lilith in Hebrew traditions.

One legend of Sulaiman records a similar myth of the encounter, derived like the previous, from the Testament of Solomon: "…that he saw an old woman with hoary hair, blue eyes, joined eyebrows, with scrawny limbs, disheveled hair, a gaping mouth from which flames issued. She cleaved the air with her claws and broke trees with her loud voice. The prophet Sulaiman said to her, 'Art thou of the jinn or human? I have never seen worse than you.' She said, 'O prophet of Allah, I am the mother of children (**Um-es-Subyan**). I have dominion upon sons of Adam and daughters of Hawwa, and upon their possessions."

Um-es-Subyan holds dominion upon the daughters of Hawwa and the sons of Adam, having the magical ability, increased compared to other jinn, to attach herself to, and feed upon her chosen across the earth and at many different times. Lilith also has many offspring, who are equally demonic and potentially predatory.

Humera's presence is sometimes known as she enters houses and gobbles like turkeys, barking viciously like dogs, calling like cows, uttering low guttural growls like camels, neighing like horses, and braying like donkeys, and hissing like serpents. This reflects the poltergeist-like activity and her power to whisper in the mind of her victims. Humera indicates that she makes wombs barren and destroy children. She comes to women and causing their wombs to become diseased, to then leave them, and they will not conceive.

Sayouti related a myth of the meeting of the Prophet Muhammad and Tab'a, although she took the appearance of a beautiful woman with blue eyes.

"Prophet: Where are you going?

Tab'a: I am going to those who crouch in their mother's laps to devour their flesh and drink their blood.

Prophet: "(Allah) damn you!"

Tab'a: Please do not damn me! I have twelve names. I won't harm he who know them and carry them with him.

Prophet: What are these names, you damned one!

Tab'a: **Lawlabun, Khal'asun, Dusun, Maltusun, Sayusun, Salmasun, Tuhun, Tusadun, Asra'un, Rabbun Qaruhun, 'Ayqudun, wa Salmanun**." -Mohammed Maarouf, Jinn Eviction as a Discourse of Power, pg. 135

The Black Magician, initiated with the experience of summoning and working successfully overall with the jinni, may seek to invoke Tabi'ah for the purpose of understanding the primal energy that is malignant, anti-cosmic, and predatory; that which is inherent in not only nature, but humanity. Do not allow Humera to attach to your loved ones or you for the purposes of feeding upon you; Lilith should be honored with incense and a libation, having the talisman with a set of her names (in Arabic and English if possible) written upon them so that she is restrained from preying upon you.

Tabi'ah is not a seductive or lustful Lilith; this is the darkness that is Lamaštu that haunts the nocturnal winds of the earth and its' inhabitants. In her terror there is much of the gnosis of astral projection and dream sorcery for those who are brave enough to attain and be Masters of his or her own Temple.

SPELL OF TABI'AH

Talisman of Shaping the Body of Shadow

This is not a jinni for neophytes or beginners.

The following method may be used to invoke and concentrate the powers of Tabi'ah as a powerful spirit of the air, the manipulation of energy and the

influence of aura and atmosphere by the foundation of your senses. Meditation, invoking and charging the talisman will summon and compel (with honor and respect) the spirit of Tabi'ah and with a strong will, turn her maliciousness into guidance under the command and iron-mind of the Black Magician. Perform incense offerings, libations, and thankful salutations at the beginning and end of your summoning of the spirit of Tabi'ah, keep your will strong and unwavering.

If, within the circle of invocation, if the aura of Tabi'ah seeks to consume you with a plethora of surging emotions, then you must devour this energy as your own mind, body, and spirit is exclusively yours, one must have just the right amount of self-pride and determined self-preservation to in such a moment, do not hesitate and absorb and transform the energy from malignant to beneficial. This is the nature of Luciferian ritual: conquer or be devoured. If you notice malicious occurrences around you or your loved' ones, then command and control the energy by using the names and the opposing angels as the mediators between you and your psyche, i.e. the Daemon or Qarīn. If you are respectful and strong, most things should proceed according to your aims; if not, defend yourself in vicious and ruthless fashion.

Incantation of Tabi’ah & the Talisman of Humera

The talisman should be either circular or a square with the names written in Arabic (preferably) or English, in the square or around the circle. You may use a printed illustration of Tabi’ah and over the image, or on the back, the talisman may be inscribed simply. The ten names of Tabi’ah should be written, the additional three may be used as well.

Write the following in Arabic (or English), first the four names at each cardinal point, for example. There is no directional association of these names, so adapt accordingly.

l-Hima bint l-Hima (**الهمة بنت الهمة**; Sorrow Daughter of Sorrow), and **Um Sabyan** (the Mother of Children); **Humera** (Arabic: **هوميرا**); **Um Duwais (أم الدويس).**

Once the above four are written on the parchment or object, then write the ten names of Tabi’ah within the design to find placement within the four quarters and names.

Hailush (هيلوش), Qalnush (قلنوش), Maqlush (مقلوش), Qarqush (قرقوش), Um Maldam (أم ملدم) 'Amrush (عمروش), Ilaqush (ايلاقوشي), Qamtanush (قمطنوش), Qush (قوش), Maqarqatush (مقرقتوش).

In the Moroccan tradition, Tabi’ah has twelve names; these may be written in English on the talisman if one chooses but I have consistently used the ten in Arabic.

Lawlabun, Khal'asun, Dusun, Maltusun, Sayusun, Salmasun, Tuhun, Tusadun, Asra'un, Rabbun Qaruhun, 'Ayqudun.

Invoking Tabi’ah may be for two purposes primarily: to gain insight and concentrate the primal darkness of the anti-nurturing devilish essence of the demoness; this type of energy can be harnessed as a fuel to enhance astral projection and dreams within the Imaginal and the realm of the Unseen. To understand the nature of inner power, the concentration of energy and the higher facilities of intelligence, you must embrace the primal darkness that is the raw fuel that propels and gives power to our will.

To summon and embrace the demonic aura of Tabi’ah, to then focus your Will, Desire, and Belief towards a singular purpose with the hopeful tutelary spirit of this jinn. If the energy and spirit is trying to devour and destroy you, then by your will and determination alone you must conquer and consume her dark energy, mediating the transformation of the aura from malicious to beneficial by way of your Qarīn (Daemon).

QAF MOUNTAINS
جبل قاف

The Kingdom of the Jinn

The legendary kingdom of the jinn, the mythological Mount Qaf or Kafkuh (Persian: قافکوه), or Jabal Qaf, also known as Djebel Qaf (Arabic: جبل قاف) is best sought in the Imaginal Realm. This abode is said to have been made of Emerald, green Peridot, or Chrysolite by Allah for the jinni. In Persian lore, this mountain has associations with the Zoroastrian King of Darkness, AHRIMAN and the DEEVS: The Peri (Pairikas, demonic succubi and faeries) and Dev (Daeva) kingdoms of Qaf are known as Shad-u-kam (Pleasure and Delight), the capital being Juherabad (Jewel-city), Amberabad (Amber-city), and Ahermanabad (Ahriman's city).

Mount Qaf is truly an "Occult" mountain range, having some association in the physical realm as having relation to the Caucus Mountains, those between the Black Sea and the Caspian Sea. The word Qāf is derived from an Arabized form of the Middle Persian (Pahlavi) word gâp meaning, "unknown" (the definition of the word "occult"). The great Sasanian Shah (King), Shapur I (241-272 AD), used the word *Gapkuh* or the "unknown mountain" in an inscription, describing the mountain range between the Black Sea and the Caspian Sea.

The name of the Caucasus Mountains is thought to have derived from *Kapkof*. This, however, is not the Qaf Mountains, the kingdom of the jinn. This is but a perception of the otherworldly kingdom that is hidden from the Terrestrial Realm, being in the Unseen Realm of the jinn and is for some Black Adepts, potentially reachable via the path of the Imaginal Realm via meditation and dreaming.

Mount Qaf in Persian and Arabic mythology is the loftiest of all the mountain ranges that were created by Allah, to support the earth, and was the first mountain that preceded all others. Qaf is visualized in the Imaginal Realm, as it is the home of the Jinn, including the Persian Peri (Pairikas) and Devs (Divs, or Daevas). The composition of the kingdom of the jinn, being of Emerald, gives a greenish hue around it and in the sky.

This mythological kingdom of the jinni is composed of many cities and realms that mirror the ancient lands of earth. The Deev king, known as Arzshenk, dwells in the metropolis, Ahermanabad (Ahriman's City), featuring an enchanted castle, palace, and other majestic and demonic temples dedicated to the King of Darkness and the most illustrious devs under Arzshenk.

Meditations upon the Qaf Mountains should be an ongoing exercise in gaining perspective and balance between the pleasures of this world, and the aim of Apotheosis to become like one of the jinn via the union of one's Qarin and the Conscious Mind. To seek Qaf, appropriate background music, a preparation of calm and a meditative posture to allow the mind to enter the Imaginal Realm. Allow yourself to consider the vast beauty and eastern magnificence of the cities, which at first glance take a wonderful form, yet underneath are the demonic and malicious shadows and energies of the legions of jinn.

Pleasure in this world is good, but do not allow yourself to become a slave to it: riches, addictive pleasures without regard for your core ideals and "moral code" is a temptation and trap everyone can fall into, it all depends upon the individual and their passions. Indulge, yet think of realistic consequences in first the Imaginal, then the Terrestrial Realm of daily life.

The City of the Peri and Devs is the luxuriant, majestic city that is Shad-u-kam (Pleasure and Delight). Seek out your vices, yet like the jinn that will be most certainly tempting you with this illusion that is the city, you should have disciplined control and restraint with an aim for the cultivation of one's Qarin and Apotheosis as a Luciferian. Trust your intuition.

The capital of the Qaf Mountains is Juherabad (Jewel-city), in which all that is costly and of the highest refinement of godlike treasures appears here, each unique to the Black Magician who is visiting. The jinn most likely will assume normal, human forms to test, tempt, and gain insight on the type of individual that you are. Remember, they are of the smokeless fires of Samūm, superior to the Clay that we were created from.

The Spark of the Black Flame, the very gift of Iblîs that gave us self-awareness must be tempered and forged to transform (via our journey of

initiation based on our gained knowledge, power, insight, and skills; along with the way in which we perceive and think as Luciferians. Now you can understand why Luciferian philosophy as outlined in my grimoires such as Apotheosis, are the most important and equally mundane ordeals to consistently undertake prior to ritual and ceremonial magick and sorcery.

The Jewel-city presents the most beautiful and aesthetically pleasing forms that reflect in the mirror of the mind that we may seek to our own path, perhaps wealth or material success as we deem appropriate, but the Triad of Liberation, Illumination, and Apotheosis is the focused path that balances spiritual self-illumination and carnal existence. Life is short and fleeting, don't waste too much of your precious time on that which is an illusion of status.

Amberabad (Amber-city) is a golden city that is filled with the most beautiful and powerful towers and fiery spirits that take a human form as we drift towards and through the Gates. Amber has highly beneficial qualities in Western and Middle Eastern occultism and folk magic. Amber has overwhelmingly broad healing and protective qualities, used to create some Evil Eye defensive for those who possess beads made of this fossilized resin. The name for Amber, *kahramān*, has an etymological association with *kahrabah*, electricity. Rubbing Amber stones or beads can cause a small amount of static.

The power and majestic beauty of Amberabad offers a meditation of the balance found in the ancient kings and powers (along with deities) of the Hellenistic, Sasanian, Roman, and Arabic worlds. Take for example, Helios-Apollo, the god who is of the Sun, wears the radiate crown and is the guide for the solar day; the Amber stone is associated with being adorned on his Chariot. The sun is both creative, sustainable, and destructive.

There is the Neo-Platonic Latin term, *Coincidentia oppositorum,* meaning the coincidence of opposites. Helios-Apollo becomes, as it is revealed in the Book of Revelations, the Angel of the Abyss, Apollyon (Abaddon, "Destroyer"); the King of the Bottomless Pit who commands an army of demonic locusts. The Black Sun is hidden by the veil of Iblîs; to master the vitality and successful power of the Sun, the Black Adept must gain the

knowledge and skills of mastering the Abyss and to concentrate the forces of darkness (internally first) and thus transforming such primal force into your own veiled shadow. This very shadow is cast from the Torch that you have illuminated in your magical attainments.

Ahermanabad (Ahriman's city) is both golden and emerald, a phantasmagoric and haunting greenish hue surrounds the ancient city named in Ahriman's honor. The powers of darkness, of which we all derive, seek by instinct and our nature as conscious beings, to conquer and devour the light; for it is the secret aim of the Black Magician to transform light drawn into our Body of Shadow to enhance in the Imaginal Realm, our blazing Torch of the Black Flame. Darkness is our Alpha and Omega, our beginning and end. The Luciferian must gain the skills of using primal, demonic energy (found in the Root Chakra, directed and manifest in Ahrimanic Yoga as Shakti the Fire Serpent) and by the alchemical process of initiation, transforming it into fuel for the higher faculties of the mind.

To seek entry into the Mountains of Qaf, there is no sure formula. Each Black Adept must trust his or her intuition and by discipline, meditation and patience, perhaps the jinn will call to you by way of dream or omen. Meditative workings towards reaching Qaf are deeply personal and like other occult topics beyond Luciferian philosophy, are best kept to ones 'self as other will not understand the symbolism contained herein.

JAHANNAM
جهنم
Hell, The Underworld

Jahannam (in Arabic: جهنم) is known from the Quran as the Islamic Hell or Underworld, containing Seven levels. The name of Jahannam is derived originally from the Hebrew Gehinnom, the ancient name for the pit or hell in earlier traditions. The cosmos of Islam is structured in three parts, with numerous sublevels and heights in Jannah (Heaven or Paradise) and Jahannam (Hell) with Seven ascending and descending levels. The earth is the dwelling place of humans and Jinn, it is the center and second of this triple concept, known as a Merismos, a division or partition.

Jahannam is the common name for Hell, conceptualized as the uppermost level with six additional main chambers descending downward. Gehenna, the origin for the name Jahannam, is the "Valley of Hinnom" in the West and Southwest of Jerusalem, a place in which at one period the Underworld deity Moloch, was offered to and worshipped with fire being this deities' element of manifestation. The element of fire is central to the descriptions and fear of hell, for which Islamic theologians conceptualized well among the faithful.

The Quranic view of hell was expanded upon in the centuries following the numerous hadiths from the ninth century. Hell is described in eschatological works, including from the Shi'i Sa'id b. Janah, al-Ghazali the Sunni mystic, al-Qurtubi the Sunni from 1272, the Shi'i al-Bahrani, al-Suyuti the Sunni from 1505, and others. Many of the hadiths associated with the descriptions of hell also give commentary on paradise.

These deep elaborations of hell as well as their levels and depictions were used to conceptualize the consequences of sin and the possibility of tawba (repentance) and the encouragement of faith.

Seven Levels of Hell

Hell, like the Islamic concept of paradise, co-exists in time with the temporal world. There are seven earths, referenced in the Quran 65:12, linked or identified with the seven levels or tabaqat of hell. Hell could be located as a vast chthonic funnel that was spanned by the Bridge, sirat. This Bridge was where the resurrected pass on their journey to paradise with a shafir (brim) and concentric circles that led down into the central pit at the bottom of hell, called qa'r.

There are many entrances to hell, the sea is for some considered the top level of hell; the sulfurous well of Hadramawt, found in Wadi Barhut (in modern Yemen) is haunted by the souls of infidels is a gate to the netherworld. Gehinnom, the ancient biblical valley of Hinnom, located between the eastern wall of the Jerusalem Temple and the Mount of Olives. A twelfth century Persian found in Balkh in Afghanistan names the entrance to hell as Wadi Jahannam.

Hell is considered vastly large, in which one would travel for five hundred years to get from one level to the next, composed and engulfed by pitch-black darkness and is slightly illuminated by the flames of the infernal fires. Like Dante's Inferno, the lowest or bottom level of hell is freezing cold (zamharir), is the dwelling place of Iblîs. With the extreme heat and freezing cold, these two opposites are called breaths that relive the pressure of this anti-cosmic netherworld. Hell is filled with mountains, rivers, valleys, and oceans that are filled with blood, fire, and pus are thought to compose the landscape of hell.

The Quranic names that are thought to refer to mountains in hell are named sa'ud, yahmum, and 'aqaba. As there are seven levels, various traditions multiply the number with descriptions of hell having seventy thousand valleys, having each seventy thousand ravines, with seventy thousand serpents and poisonous scorpions.

Thorn-covered shrubs named the dari and ghislin are found in hell, with the "Cursed Tree", known as al-shajara al-mal'una: the Tree of Zaqqum grows at the bottom of hell. Its' fruit are described as the heads of demons or "ka-annahu ru'us al-shayāṭīn".

The Quranic concept of hell, like paradise, presents the extreme violence and cruelty of Allah just as paradise demonstrates his mercy, according to Islamic teachings. For the Luciferian, hell is considered a mirror of the abyss, existing within and outside of the concept of Mind, Body, and Spirit. Punishment and reward are non-existent, except for what we gain because of life. For the Muslim, hell is a punitive, destroying place that in totality is the hell-monster named Jahannam. This hell beast raises its neck out of the Fire on the Quranic Day of Resurrection. Within hell, snakes, and scorpions, along with all predatory animals and insects, take on enhanced sizes and elevations of their harmful effects on humans.

In the Quran 15:44, hell has seven gates, known as *abwab*; these were identified as hell's seven levels, or *tabaqat*. Jahannam mirrored the seven levels of paradise, for which is thought to be located opposite of paradise. This is understood by the levels of paradise, known as *darajat* (stairs upwards), and *darakat* (stairs descending). Hell is commonly known as "the Fire", or "al-nar" in the Quran.

The seven earths, derived from medieval Islamic cosmology merges with the levels of hell. In such abstract concepts I recommend seeking to understand Jahannam (as a Luciferian initiate) as found within first (the subconscious); much like the Sitra Achra in Hebrew Qliphothic mysticism[7]. The balance between dreaming and waking, the immersion in the Imaginal as a fiery forge that influences the Material world, uniting Will, Desire, and Belief are the types of Luciferian theurgy that allows a mutually effected liminal awareness between consciousness and ones' Qarīn or Daemon.

As with any practices of Sihr and self-dedication to the cultus of the Jinn, take serious and strategic steps and do not waver in your character, strength of will and the resolute energy that fills your living temple of Mind, Body, and Spirit.

Within Islamic teachings, specific sins are associated with each of the seven levels of hell; as this is a Luciferian grimoire, I will not expand upon the nature of these so-called sins as this is not a religious work (in the sense of the Right-Hand Path). We are immersed and born in the Blackened Flames

(Samūm) of Iblîs and the jinni that will either inspire or destroy the lesser ones.

A strong character, balance, and awareness of self-restraint, aligned with the teachings of the 11 Points of Power and foundational Luciferian philosophical preparations allow for a deeper, more intensive approach to personal spirituality.

ZABANIYAH

الزبانية

Khazanati Jahannam (Wardens of Hell)

The Zabaniyah (Arabic: الزبانية, Romanized: *zabāniyya or zabaniyyat*) are Guardians of Hell in Islam, manifest as punishing angels. These demonic angels are seemingly autochthonous punishing angels that have a horrific appearance, possessing cruel impulses and find pleasure in torture and the power they wield in Jahannam.

Known in various Hadiths, the zabaniyyat are known in the Quran, firstly named "Nineteen Angels of Hell" in At-Tahrim 66:6, the 66th Surah in twelve verses. \In the 74th Chapter of the Quran, Al-Muddaththir 74:30, they are named as "angels of punishment"; "Guardians of Hell", and "Wardens of Hell" (in Arabic: خَزَنَةِ جَهَنَّمَ, Romanized: khazanati jahannam).

The Zabaniyah are led by an angel whose name is Maalik, with his khazanati being named as: Suhâil, Tufail, Tarfail, Tuftuil, Samtail, Satfail, Sentatayil, Şemtayil, Tabtayil, Tamtail, Tantail, Sasayil, Tuhayil, Sutail, Bertail, and Istahatail, Each of them has seventy thousand demonic angels whose features are described as having blackened faces (from the flames and decay) and terrifying blue eyes under their command. Another Zabaniyah known as Susāʾīl gives Mohammad along with the archangel Gabriel (Jabril) the guided tour of Jahannam. The etymology of Zabaniyah is at the root of the Arabic language, *zabāniya,* associated with movement, basically “pushing back”, related to their duty of punishing human souls.

In Several Hadith explains that Mohammad met Malik, the leader of Zabaniyah, having a sickeningly ugly face. In the Isra' and Mi'raj traditions, Mohammad viewed the demonic appearance of Malik in his dreams. Ibn al-Mundhir quoted Abu Bakr Ibn Mujāhid described the eyes of Zabaniyah as lightning and their mouths were like Spurs of chicken, while their hair is so

long to the point it dragged under their feet Christian Lange describes from the classical exegesis works, that zabāniya have "repulsive faces, eyes like flashing lightening, teeth white like cow’s horns, lips hanging down to their feet, and rotten breath". The Zabaniyah are said to be of the type of largest angels, which may refer to how they are perceived in the mind, based on aura or energy; they carry Mirzabba or iron rods with hooks. These autochthonous angels also are described as having large wings as well and are deeply terrifying.

SIJJIN

سِجِّين

The Chthonic Otherworld or Hell as the Subconscious Mind

On a subjective, microcosm concept, the Black Magician shall seek to enter his or her internal 'hidden place' that is known as Sijjin (Arabic meaning: سِجِّين Netherworld, Underworld, Chthonian World) is in Islamic belief either a prison or place of torment for sinners.

For the Luciferian who is initiated and has degrees of patronage of jinni, Sijjin is the hidden place within the subconscious, a source of the Chthonic darkness of the Imaginal that holds deep wells of power for the skilled Luciferian. Sijjin is in conceptual understanding, located at the depths of Jahannam or hell, below the earth (compare Greek Tartarus within my grimoire "Hecate and the Black Arts").

The symbolism of Jahannam for the Black Adept is paramount for the essential ordeal of embracing and self-mastering the terrors and horror of the demonic and darkness within; additionally those energies that we can mediate via Will, Desire, and Belief (via ones Qarin or Daemon) to command and conquer. The word 'sorcery' has its' origins in ancient Sumeria and Mesopotamia, being "Zisurrû", meaning "Magic circle drawn in flour" and is centered originally in the practice of purifying one from evil spirits.

The Black Arts honor and respectfully compel the spirits or energies that are summoned to be directed according to the will of the sorcerer. Never cower within a circle, fearfully exuding energy that is deeply attractive to the malignant jinn and demonic spirits. The Black Magician must use Will, Desire, and Belief to identify more mere moments as the Godform/Deific Mask/Spirit that is summoned.

Invoking, calling the jinni within is to command an identification between the spirit and the Black Adept. This symbolic confidence and belief transform and concentrates energy that respectfully balances a “win-win” for both the jinn and the Luciferian.

In modern Luciferianism, the Black Adept knowingly and with self-determination applies the act of circumambulating (counterclockwise movements within the circle) to bring reversion and disorder by invoking the Underworld that is Jahannam (within the subconscious, liminal realm of the Imaginal).

The Black Adept fully embraces darkness and the primal shadow, this is symbolically the force and energy which is the fuel that the Luciferian transforms into a beneficial stream of Adversarial force. This is the concept of the methodology of the art of Sihr or Magick in general.

To accomplish this authority and unity of Will, Desire, and Belief requires an obsessive self-confidence that must be concentrated from the beginning to end of the ritual preparation (of the talisman or object of focus/conduit); this is so very simple for those who can leave the doubts and second-guessing at the door of the ritual chamber.

Trusting imagination and intuition, command, and direct subtle demonic and angelic energy towards inner aims (as theurgy or Black Alchemy as ‘Apotheosis’). In turn theurgy or ‘high magick’ becomes by the act a casting of Sihr; lesser ‘goetia’ or black magick. The directed internal force is by effect, directed outward as material goals that bring experience, skills, and insight as a balance nucleus of Luciferian self-awareness.

Within the ritual chamber, you suspend disbelief and embrace the antinomian breaking of the rational chains that govern you; it is the Imaginal that creates the Terrestrial reality of life. This is described as the force of spirit and black fire, touching, and shaping material darkness to ‘encircle’ belief into creation (or destruction).

The inner light of the Black Flame, mediated with the conscious will and the psyche (Qarīn or Daemon) is the higher faculties of the mind that direct and shape the darkness in a beneficial way.

Now to the abyssic and chthonic realm that is Jahannam, the Arabic word ***Sijjin*** *is the inner Chthonic realm or Otherworld (i.e. the Anglo-Saxon 'helan' or 'hell') that is entered via the subconscious; if mastered, there are keys to open the Gates to the infernal Jahannam of the abyssic chaos and darkness, not bound by any living structure or order. For the Luciferian, Sijjin is the secret abode of sorcerers and black magicians who seek to master and attain the skills of using ones' Black Flame (Samūm) in the Forge to create from the Darkness that is within and outside of the self.*

The Seven Levels of Jahannam are:

1. Jahannam ("Gehenna", cognate of the Hebrew Gehinnom)
2. al-Sa'ir (The Blaze)
3. al-Hutama (The Crusher)
4. al-Laza (The Blazing Fire)
5. al-Saqar (The Extreme Fire)
6. al-Jahim (The Furnace)
7. al-Hawiya (The Abyss)

The Seven Earths:

1. Adim (surface), dwelling place of humans and jinn.
2. Basit (plain), the prison of winds, from where the winds come from as elements of demonic powers.
3. Thaqil (region of distress, meaning heavy and onerous) is the Antechamber of Hell, in which dwell men with the fanged mouth of a ravenous dog, the ears of a goat and the cloven hoof of an ox. This reflects a therionic and classically demonic description of the powers of chaos and the abyss.
4. Batih (place of torrents and swamps), a valley through which flows a stream of boiling Sulphur to bring torment to the wicked. The dwellers in this valley have no eyes and in place of feet, have darkened wings.

5. Mutathaqila (oppressor) or Hayn (region of adversity), in which giant serpents of devour infidels.
6. Masika/Sijjin (holder - store or dungeon), the level where sins are recorded and where souls are tormented by scorpions which are the size of mules.
7. As-Saqar (place of burning) and Athara (moist earth or place of damp and great cold) the abode of Iblîs, who is chained, his hand fastened one in front of and the other behind him, except when set free by Allah to chastise his demons.

ZAQQUM
زقوم
The Tree of Hell

In the depths of Jahannam, from the bottom of the infernum, grown vastly and adorned with whispering demonic heads, stands the foreboding **Zaqqum** or **Zaqqoum** (in Arabic: زقوم). In Quran Zaqqum is called the "cursed tree". The horrific fruit of Zaqqum are shaped like heads of devils (Qur'an 37:62-68). In this anti-cosmic and abyssic lawless realm of the chthonic, Zaqqum is a tree grown in fires of the infernal furnace.

Terrible and nightmarish, the inverted flora of hell springs unnaturally in this lawless abode shrouded in darkness. The spirits and souls of hell may eat the tree's fruits, which tear their bodies apart with howling, razor-sharp and jagged teeth, biting the flesh of the soul as it is also eaten.

This tree for the Black Adept is one found in the deepest levels of the subconscious, connected with the Imaginal. The tree may present traits and aspects of your personality and character that you may find guilty feelings about past wrongs, or bad habits which are represented by these demonic heads. You should imagine and visualize in meditation of facing the identified ones with a fierce focus, then touching each to either turn it from you and shrivel it into a black and gray decay until it is nothing.

You may in turn, visualize a new demonic head that grows in its place to replace the negative one, representing a powerful demon head representing the negative emotion or habit that has been transformed into a beneficial one. Often, this involves interaction in the world to correct this wrong that you have done, including a heartfelt apology if appropriate. If it is a bad habit, it will take a period of roughly one month to consistently and thoughtfully change it by addressing the impulse and transforming it to a beneficial impulse.

Azazel
עֲזָאזֵל

Azazel by Nestor Avalos

Chapter Four

Names of Power, Lore & Rituals

Arabic Magic & Sorcery

The foundations of Arabic magic and sorcery are found in the ancient traditions of the Babylonians (Chaldaeans), Assyrians, Canaanites, Syrians, Egyptians, Nabataean, and other ancient pagan streams of lore. The later Neo-Platonic, Gnostic, Zoroastrian, Hebrew (Qabalah), and aspects of Byzantium's magical practices play a strong part in the development of the traditions. Let me define here the differences between magic, sorcery, and modern Luciferian magick within the context of this grimoire.

Arabic magic is a practice that commonly utilizes what medieval Muslims call devils, jinn, and divs in which the magician summons using a ritual formula, binding the jinn to talismans written on paper, inscribed on amulets, stones, beads, and rings to command spirits to carry out a specific task.

Commonly, everyday needs and desires are what magicians mostly would focus on, especially for clients, for love, money, success, victory, protection, healing, and cursing. Arabic talismans and formulas would include prayers and verses from the Quran that were renowned to have magical properties, much like the invocations in the Western ceremonial tradition of medieval grimoires such as Lemegethon, Key of Solomon, etc.

Sorcery was practiced in much of the same way, using knots, talismans, pendants, and other objects to compel success or to cause an event to manifest in the favor of the magician. Sufi mystics were adepts in Islamic mysticism and from Neo-Platonic and Qabalah streams of influence, practiced initiatory Magick by self-mastery and seeking the knowledge and light of Allâh, often utilizing many of his epithets (that have a type of magical effect as Names of Power).

Magick in Luciferianism is the act of compelling internal and external change according to the will, centering in the philosophy striving to model the self after the Adversary in any of its' forms. Luciferian Magick

structures and conceptualizes the stages of initiation as the Triad of the Morning Star: Liberation, Illumination, and Apotheosis.

The Four Pillars of Luciferianism are Balance, Power, Wisdom, and Strength. Luciferians do not summon and try to command and enslave jinn or other spirits to do their will; this is from the Judeo-Christian and monotheistic framework and is insulting to powers or Deific Masks you seek to have guidance and inspiration from. Luciferians use the mind, body, and spirit to act as a living temple to honor and experience the tutelage and patronage of Deific Masks towards the Triad of the Morning Star in this life.

It is equally a spiritual and physical dual path that is simultaneously bound to the Four Hells (in Yatuk Dinoih): Thoughts, Words, and Actions have positive or negative results for the self in this world. Luciferians will require to have a strong mind and will to fully enter the darkness; from the demonic depths of the Abyss can we reveal our Daemon and inner light of the Black Flame. This gift is of Azāzīl and is the only spiritual center required as it is increased or diminished based on our thoughts, words, and actions.

As you can see, Luciferian philosophy and self-mastery are key to initiation and experiencing the potentials of power here. The Jinn can be patron spirits, guides, and inspirational whisperers to the Black Adept who is strong of mind and will, who has humility and discipline, who is able to have respect for Deific Masks as their energy becomes increased as a part of ourselves.

Sīmiyā'[8] is an esoteric doctrine within Sufi-occult traditions that is aimed at linking the superior with the inferior natures (in Western Luciferian demonology, Angelic & Demonic) and is in base, Theurgy. The writer al-Majrīṭī, who revealed techniques to convoke the *rūḥāniyya* of the celestial bodies, being the spiritual nature of the planets. The Sufi theologian Abū Ḥāmid al-Ghazālī, along with Sufi Muḥyī al-Dīn Ibn al-'Arabī are amongst the most pre-eminent medieval Adepts. The mystic al-Būnī, author of the two-volume "Shams al-Ma'ārif", is also a strong contributor to his written doctrines.

Al-Būnī classified his esoteric works as spiritual science, a totally necessary designation considering such in magical and esoteric categories, would make the works forbidden in Islam. The term **sīmiyā'** is a synonym of **rūḥāniyya**, which means '*spirituality*'. This was to be contrasted with the lesser conformed sorcery (siḥr); for Luciferians this is what is simply defined as High and Lesser Magick. High Magick or for Black Magickians, Demonic Theurgy is such as the Triad of the Morning Star categorizes Liberation, Illumination, and Apotheosis, centered in the attainment of the Knowledge and Conversation of the Daemon.

Lesser Sorcery is *goetia*: utilizing spirits and magical techniques to attain physical desires and aims. For the Luciferian, both are to be in concept practiced in a balanced way, citing the connections and consequences of a beneficial or harmful result.

In this work, I will not be deeply focused on the history of the practice of types of sorcery that relate to the jinn; rather I will describe the terms used and my application of them within the Luciferian tradition.

Harut & Marut
هَارُوْت وَمَارُوْت
Fallen Angels & Tutelary Spirits of Sihr

"They taught people witchcraft and what was revealed in Babylon to the two angels Harut and Marut." – The Quran, 2: 102

Angels and Jinn are separated and distinct from each other in mainstream Islamic traditions, however, like ancient Mesopotamia, Hebrew, and Christian lore, traits and powers between demons and angels are overlapping. No doubt the distinction between jinn and angels is based on the cosmological authority the Islamic view of Allâh's Celestial powers.

The legends of fallen angels, seeking to gratify sexual desire on earth with human women, teaching humans' sorcery and witchcraft, and existing as demonic powers is found in several traditions from antiquity. The Book of Enoch, including the Book of the Watchers, compiled around 164 BCE, and known until Roman Christian authorities from Byzantium sought to keep such texts out of their official stories, survived in numerous ways. In the Quran, the legend of Harut and Marut is described and in a Quranic *tafsir*, an explanation and commentary expanding on holy texts, the two angels were challenged to behave better on earth in the same setting as humans (taking physical form), in which both descend.

"The angels were astonished at the acts of disobedience committed by the human beings on earth, claiming they would do better than them. Therefore, God challenged the angels to choose two representatives among them, who would descend to earth and be endowed with bodily desires. During their stay on earth, they fell in love with a woman named Zohra (often identified with the planet Venus). She told them she would become intimate with them if they joined her in idolatry and told her how to ascend to heaven. The angels refused and remained pious. Later they met her again and the woman this time stated she would become intimate with them if they drank alcohol. The angels thought that alcohol could not cause great harm and

therefore, they accepted the condition. After they were drunk, they became intimate with her and after noticing a witness, they killed them. On the next day, Harut and Marut regretted their deeds but could not ascend to heaven anymore due to their sins, as their link to the angels was broken. Thereupon, God asked them, either their punishment shall be in this world or in the hereafter. They chose to be punished on earth and therefore were sent to Babel as a test, teaching humans magic but not without warning them that they were just a temptation."[9].

The names of the two fallen angels hold interesting associations with other traditions, allowing a parallel concept to unveil the offering of forbidden knowledge to man and woman. Al-Kalbi (737-819 CE) wrote that the original names of the fallen angels, ‘Azā, and ‘Azāyā, were then known as Hārūt and Mārūt. Like the Hebrew legends of Uzza and Azael as well, including Azazel in Enoch were imprisoned in either the depths of a mountain and the desert “cauldron” named “Dudael”. The fallen angels, specifically these two, can exist like others in different places in different forms, types of energy being different based on the purpose of the spirit. This tale also names the "Midrash of Shemhazai and 'Azael" in place of Uzza.

Harut and Marut are etymologically related to the Zoroastrian Yazatas (Persian angels derived from Indo-Persian, specifically of the Amenta Spenta, (Haurvatat and Ameretat, powerful Archangels of Ahura Mazda. Harut being Haurvatat (‘perfection’, ‘wholeness’, ‘health’ related to the Greek god of riches, ploutos) and Ameretat (Amerdad) meaning, ‘immortality’. Harut and Marut dwelt in the ancient city of Babylon within a deep well or pit in the chthonic depths.

Harut and Marut are thus the patron spirits and guides of initiatory esoteric knowledge, thus initiation upon the Left-Hand Path under the patronage of Azāzīl as well. Have balance between your practices, aims, and use the insight from experiences to maintain a disciplined and refined state of awareness. These fallen angels tempt humans who seek knowledge and guidance in the practice of magical arts, inspiring thoughts of exalting the ego and becoming weak with delusion; impulsive applications of spells is

one way of temptation, leading to unwanted consequences and the eventual self-destruction of those succumbing to temptation.

Balance is the key towards approaching the practice of Luciferian Magick in any context; Harut and Marut instruct by dreams, intuitive flashes of inspiration, synchronicity of events revealing the acquirement of skills and useful knowledge. As your Qarīn or Daemon is made stronger by initiation, the will and discipline of the mind and body is an action and reaction relationship in which Daemon and Mind directly impact each other within the temple of Mind, Body, and Spirit.

SIHR

سحر

Black Magic, Witchcraft & Sorcery

Siḥr is the practice of witchcraft and sorcery, under the tutelage and patronage of a Jinn or Afrit. The path of darkness that is guided by the Luciferian's torch of the Black Flame is made brighter and more powerful by the application of that tradition passed down from Herut and Marut, under the majesty of Iblîs. Sihr in modern Islamic definitions can also refer to illusionary magic or tricks; within this grimoire the Black Art of Sihr never refers to sleight of hand or tricks.

Siḥr includes different methods of practice, as it is an art that is connected by the invisible waves of energy that are concentrated and directed by the tools and methods utilized. Siḥr might also include the use of uqad (knots), types of ruqa (incantations), and vibrating or uttering words that include also written ones. Written Siḥr with uqad and written ruqa, completing a specific spell, may be carried as talismanic spells, or kept in some appropriate location and often influence the intended target, their mind and imagination, all without coming into any type of physical contact. Some lesser magic or sorcerous types of Siḥr are the most common: spells to cause sickness, malignant curses inspiring death, creating divisions between couples, love spells, etc.

Talismans for purposes of connecting one towards a specific aim, or potentially even attracting a Jinn for some goal is known as ʿ**ilm as-siḥr,** identified as Black Magic. A key aspect of most Arabic talismanic magic includes the concept that the planets hold beneficial and malignant influences over the perceived three domains of being. This being, the Celestial, the Imaginal, and the Physical.

What a Luciferian who is practicing ʿilm as-siḥr is, focused on the Triad of the Morning Star, being Liberation, Illumination, and Apotheosis; utilizing the lore and teachings of the celestial spheres, planets, the three planes of

existence including oaths and patronage of different Jinn will never include debasement nor supplication.

Creating and fashioning talismans, sigils, or using artistic depictions of specific types of jinn is a part of the internalized process of aligning your potential in Will, Desire, and Belief in the art of Sihr. Merely focusing on the type of jinn and the attributes (planets, etc.) with the subconscious knowledge of how such connects with the energy to be directed with the goal or target aligns the power to be summoned and encircled.

The sorcerer is not to disrespect his or herself but elevate the strength of character to surpass the expectations of the Jinn by not falling into the traps of temptation; rather, the Black Magician must master temptations by the discipline of the mind and will. This, in-between Illumination and Apotheosis, supports the increase of power of one's personal Daemon (Qarīn) and the conscious mind.

The practice of Siḥr is in alignment with jinn and 'ifrit, who often are summoned to assist in some type of spell. Luciferians will either summon (evoke) a spiritual presence of a jinn, or for the more adept, invoke the spirit within the very circle the sorcerer stands (or sits); the Black Adept will not force a jinn or demon to do anything, as this is considered highly disrespectful to the energy and spirits the sorcerer seeks cooperation with.

Identifying with the jinn and 'ifrit (just as in angelic invocations) as if wearing a mask (i.e. Deific Mask), in the intoxication of reciting with a rhythm the incantation, to the height of the ritual, using Will, Desire, and Belief to unite the spirit with the psyche and conscious mind of the Black Magickian is the key to success. The most common danger of this is that the jinn or 'ifrit may naturally test and seek to overpower the sorcerer, however the Luciferian, if properly initiated and experienced, will realize it is "either you or it" and consume the energy as a part of the self.

Nonetheless, performing libations, fumigation offerings, and respectful requests and gratitude will support success. Do not set in motion any spell without being fully aware of the results, especially the possibilities of undesirable series of events because of success. Think about those around you and proceed accordingly.

Some may invoke or evoke jinn for simple goals at first, each additional ritual working should be blended between attaining a balance between ʿ**ilm al-khawāṣṣ wa-aṭ-ṭalāsim**, or **Theurgy** (Luciferian Theurgy is uniting the mediating Daemon or Qarīn with the conscious mind and the sharpened Psyche) and various types of ʿ**ilm as-siḥr** or **Black Magic**. Black Magic(k) for the Luciferian is the antinomian practice of striving towards Liberation, Illumination, and Apotheosis, by communion with jinn, ‘ifrits, angels, or demons. It is not some act towards self-destruction or ignorant lesser pleasures without regard for consequences.

Black Magick requires a strong consistency and balance within the Luciferian to not fall into mere fantasy or delusion. The Imaginal has nothing to do with fantasy, remember this in your thoughts towards the creation of your metaphysical framework of Sihr.

Sorcerer’s that have practiced Siḥr may evoke or summon a jinni to assist in directing energy towards a specific aim or goal; jinn may also be summoned and then directed to a chosen individual to cause types of demonic possession. Demonic possession can be extreme changes in the mood, mental state, or physical health of the victim; such types of Black Magic require an immense amount of energy and are unpredictable. Jinn are also assisting spirits for poets, writers, and those practicing divination (soothsaying). Jinn requires an oath, something as a type of reasonable offering (no crime, no sacrifices of animals) that must be kept and fulfilled. You will find a proper association with the jinn to be summoned and a particular way of honoring the jinn once your goal has been attained.

Arabic Talismans & Sorcery

The Arabic tradition of the use of talismans, utilizing verses from the Quran is a deep and plentiful one from the early medieval period onward. Talismans are known as hijab and are a survival from ancient Mesopotamian, Syrian, Palestinian, and Egyptian objects that denotes the religious change of aligning with Islamic theology. Talismans may be inscribed on paper, bone, earthenware dishes including bowls and plates, leather, glass, metal, etc. Printed hijabs are considered authentic in practice while, like in other traditions, hand-created ones serve with more esteem as they are a direct transfer and focus of the energy (via the mind) of the maker of the object.

Talismans are categorized by Tewfik Canaan[10], the renown Palestinian scholar, in three basic categories:

1. Those carried on the body in clothing or otherwise.
2. Talismans hung on or at some area of the bed of the patient.
3. Talismans are used as a type of internal (dissolved in liquid, food and consumed) or external medication involving faith or belief.

Talismans can be used in numerous ways for the benefit of the individual utilizing such for a specific purpose, commonly healing, fertility, breaking a curse, banishing a spirit, etc. Some talismans utilize Quranic phrases, others even random Old and New Testament phrases and symbols. My aim is not to explain the entirety of talismans here, just those focused on a narrow aspect of the jinn within a Luciferian context.

You may utilize the Seven Jinn Kings, with your goal aligned with the specific planetary/day of the week association. Use an image of the Jinn King, writing on back or below a simple desire or goal; ensure that it is not extensive and direct and simple aims are best achieved when energy is concentrated and directed. Once the goal is achieved, you may bury the talisman (as it will dissolve in the earth) or you may burn it, releasing the Jinn from this talismanic spell.

Colors

The most common colors in Arabic magic are often like the association with medieval Western Ceremonial Magic, with some slight differences. For Saturn, red-gray or red and black candles; white for Jupiter; yellow, green, and red for Mars; red and yellow (gold) for Venus; Mercury can be blue; green and white for the Moon. Purple is aligned also with Jupiter. You may adapt according to your choice and if performing ceremonial magick, you can use the colors and some imagery associated with the planet and the king you are summoning.

Knots in Sorcery

Sihr includes the sorcerous act of tying **uqad** (knots), ruqa (incantations); for the witch, who ties each knot, utters an incantation and blows upon it, one by one. The practice of the tying of knots in magical practices is found in ancient Mesopotamia as well as earlier, within Egypt. Within ancient Egypt, the knot in spells refer to the power of the knot within revival and resurrection in magic, with specifics to joining the *neteru*, or *gods*.

The symbol of the Blood of Isis was utilized as a knot-tied belt which was a spell for protection and preservation. In Chapter 50 of the Egyptian Book of the Dead, the knot is a symbol in the description of creation and the cosmos as an act of willed magical order:

"The knot is tied behind me by Seth while the Ennead was still strong before the uproar started"

In the pyramid texts, the Knot was a symbol of giving life back to the deceased, assisting the dead in their ascension to heaven, the uniting of the Ba and Ka to become an Akh; described as a radiant, luminous spirit, idealized as a minor deity. In passages of 2097a-b of Pyramid Text spell 690, the dead one's bones were knotted like the bones of Osiris, so that it may be resurrected once more:

"The King came provided as the god. So, his bones are knit together as Osiris following his serpent."

In ancient Mesopotamia, knots and ties with incantations, are the tools in which the witch binds her (or his) target; spells were broken by reciting an incantation to the moon god Sin to protect against evil magic, known as *zikurudu*. Zikurudu is derived from the Sumerian zi kud-ru-da and translates, "cutting the throat", in which a spell-bound object was placed where the target would see it.

Commonly, seven knots were tied to undo spells casted by witchcraft, in the ritual Maqlû, binding knots by first, tying three on a string of white wool,

secondly, seven knots on another white wool string, along with an incantation.

Seven knots were made to undo spells, while six knots were used to cast against a victim. Once these incantations were recited in a repetition, seven knots being tied to loosen them, they were placed in the mouth of the Fire god (Gerra), to which they were burnt and thus the sorcery was dissolved.

Among the pagans mentioned in the Quran, the tying of knots, *uqad*, was a practice of sorcery and witchcraft that was considered a part of the art of Sihr, along with the jinn. In the Hadith, the shayāṭīn are said to tie three knots on the back of the head while one is sleeping. Satan whispers, "The night is long, so keep sleeping". These magical and invisible "knots" are untied if the person wakes and remembers Allah.

A legend of the prophet Mohammad relates that when he was staying in Madinah, a sorcerer cast a spell upon him in envy. He tied eleven knots and blew upon each to bind Mohammad. The Archangel Jibrael came to Mohammad and related that this had happened. The hair in which the knots were tied was left under a rock by a well, which was found. The Islamic Prophet recited the Surah's Falaq and Naas, untied the knots and was well again. Knots were used against snake bites and other ills in Arabic magic as well.

The Arabic historian Abu Zayd 'Abd al-Rahman Wali al-Din al-Hadrami, commonly known as Ibn Khaldun (1332-1382), recorded how a magician created an image-of-focus representing the victim, then uttering the spell:

"...during the repeated pronunciation of the evil words he collected spittle in his mouth and spat upon the image. Then he tied a knot over the symbol in an object that he had prepared for this purpose since he considered tying knots and making things stick together to be auspicious and effective in magical operations. In this manner the magician can inflict upon his victim what he had intended."[1].

Knots may be tied in sorcery for specific types of "lesser" or short-term aims, including blessings, healings, curses, and similar goals. One may tie

eleven knots to bind one, or six knots to bring a curse, while seven knots will remove spells or negative energy against you.

Once the knots are tied, with each of the seven being blown on with your chosen incantation, burn the cord in the flame of the candle or similar ritual fire to dissolve it completely. The energy you shape and direct can often still be connected to you (as the source) and if not fully invested with a rational understanding of the reason for the spell being in proportion to the act of the enemy, such energy by your subconscious mind may have a return.

ʿIlm al-Khawāṣṣ wa ṭ-Ṭalāsim

Luciferian Theurgy & Sihr as Initiation

Theurgy is the sacred act of the practice of rituals to invoke (for the Luciferian specifically in this concept) equally a divine and demonic presence as facilitated by one's focus of Will, Desire, and Belief. The Luciferian will approach the practice of ʿilm al-khawāṣṣ wa ṭ-ṭalāsim as preparing the temple of the Mind, Body, and Spirit as the foundation that enthrones ones' Qarīn or Daemon as the mediating light that cultivates convocation with Jinn and other types of spirits (including what I term, Deific Masks).

For the Luciferian, ʿilm al-khawāṣṣ wa ṭ-ṭalāsim (theurgy) and Sihr (sorcery, witchcraft) often blend as for the energy-consuming Satanic practice of Henosis (unity of Will, Desire, and Belief with the Deific Mask or jinni for an energy-concentration occurring for a moment or unity with the Adversarial force to attain any occurrence of Liberation, Illumination, and Apotheosis) the Black Adept must focus and master the energies mediated by ones' Daemon or Qarīn during the climaxing moments in ritual.

This is the Art of Magick: compelling both levels of internal and external change over a gradual period. Do not waste your skills in mere gratification of emotional extremes; curse only when you find no other alternative, lust and love spells should be practical and possible to avoid complications later, etc.

Within Luciferian Magick, a focus within my initiation early on, as published in my early book, "Luciferian Witchcraft", conceptualized the Word of Power, AZOTHOZ. The word 'Azoth' is the transliteration of the Persian and Arabic word for 'essence'. This is simply an inner quality capable of transforming the mind and to a degree, the psyche of the Black Adept. This inner quality, Azothoz, reflects that which is transformed in the fires of the Adversarial Forge. This inner quality is secret, hidden, and

forbidden and is related to the quality also of the jinn, also meaning hidden and concealed.

This grimoire is not an exhaustive study of the rich traditions and types of Arabic Magic or esoterism; my aim is to assist in illuminating the mythology, history, and magical practices under the tutelage of the jinn. Luciferian philosophy and the modern practice of old forms of sorcery and theurgy from the vast Arabic traditions are aligned accordingly.

The Luciferian who finds the intuitive whispers of the jinn may, under the proper preparations outlined in this work, establish a metaphysical framework for both practices so defined as ʿilm as-siḥr and ʿilm al-khawāṣṣ wa ṭ-ṭalāsim. The Black Art, ʿilm as-siḥr, encompasses black magic, witchcraft, and sorcery, including the summoning of the jinn for common, everyday purposes. The desires of lust, seeking revenge, attaining money, good fortune, etc. are in nearly every culture, the commonality of what human beings seek.

Luciferians may practice ‘ilm as-sihr, that is, black magic, not as some cursing action but for primarily, mastering ones’ desires so that when tested, the sorcerer is not destructive towards his or her life. Black Magic(k) for the Luciferian is based on the meaning of the root FHM, ‘black’ and ‘wisdom’; thus for the profane black magic is dark and evil practices, but for the initiated it is the path of Apotheosis through the mastery of darkness. You may still curse, seek to fulfill desire, and similar things but do all in moderation and strive for balance. When the jinn whisper and test you, the steadfast will shall elevate you as one respected among the tribes of Iblîs.

Theurgy, known as ʿilm al-khawāṣṣ wa ṭ-ṭalāsim, is the practice of rituals to invoke (to compel) energy and a divine presence, including the demonic to balance and attain levels of Apotheosis. Luciferians don’t especially seek Henosis (unity with the divine), but we do strive for self-excellence. The Black Art of Sihr in general terms are aimed at the Luciferian process of Liberation, Illumination, and Apotheosis. Become familiar with the general definitions, terms, and the methods of practice; you will begin to recognize parallels between (at least to an extent) Western and Eastern esoteric traditions.

Qarīn (Daemon)
قرين

"And whosoever turns away from remembering and mentioning the Most Beneficent, we appoint for him a Satan to be a Qareen to him."- Quran 43:36

The Qareen (Qarīn) is a word translating, "Constant Companion", conceptualized as a type of spiritual double of the individual that exists in the Unseen Realm. In middle eastern lore, a Qareen is identifiable to some extent as the Greek Daemon, the Hermetic Guardian Angel, and the Roman Genii.

The Qareen (Arabic: قرين qarīn meaning: "constant companion") is a spiritual double of human, having ghostly qualities and associated with the jinni. I use Daemon as Qarīn within this work, finding the consistency of the meaning in union with Luciferian initiation. There is also the *Qarinah* (a Succubus or Lilith-like female demoness) which is not the same as Qarīn.

THE POWERS OF SHAYṬĀN:
WHISPERING (وَسْوَسَة, waswās) WITHIN THE HEART (قَلْب, qalb)

Meditation and the recitation of words in a rhythmic mantra is key to understanding and beginning to control, command, and cause change within and thus, outside of the body. The Black Arte of Sihr, hidden from the basic practices of common sorcerers, is that that is a weapon for and against man and woman: waswās via qalb; that is, “whispering” within the “heart”. One must gradually master the tests and temptations of the shayāṭīn by first Knowing Thyself, that is, your deepest desires and impulses.

Once you are aware and accept these, you may use your rational judgement to ascertain if these are destructive or harmful to those around you. If they are, especially if they are against your core beliefs of right and wrong, you must consistently transform this energy created from your thoughts towards a focused channel in which it can be made beneficial. If you have violent impulses, understand that allowing action on this will only cause self-destruction if not controlled and directed properly. You must direct these impulses into areas of an outlet: physical exercise, training, joining the military for discipline and possible outlets (war) and similar, legal means.

Having a few words, formed as a mantra, may be chanted as waswās consistently by the will, finding harmony within qalb or the heart. This, along with some type of exercise or training that brings experience and insight, is using the Black Flame and the Black Arte of the Shayāṭīn in a beneficial way. Deviating from this self-directed path once begun, by giving into negative impulses rather than rationally identifying and focusing such, will lead quickly to your destruction and the failure of the tests of Iblīs. You may adapt a basic practice within the scope of this Grimoire: there are legions and paths of the jinni that can be made to master this power towards Apotheosis.

Indulgence under Will, Master the Influence of the Imaginal towards your personal Kingdom of the Terrestrial.

Using Waswās & Qalb As Mantras

Shaping a short series of Arabic words as a formulated mantra is made potent by associating images of the desire with the short sentence. This must be easily worded together so that it will not require much effort to remember in repetition. Please note that I am not referring to any concept of sin or a dogmatic moral concept of Islam or otherwise; this is understood from the Luciferian philosophical perspective (as found in the book APOTHEOSIS). If it is harmful to you in the short and especially long term, destructive or causing pain to your loved ones, family, friends, or those in your social associations, then it is easily identified.

Desire/Lust/Impulse identified: name such, the potentially harmful desire or impulse. This will be the source of the chaos of passing thoughts, called *khawatir*. The self-discipline of the mastery of the mind and body in practices such as Ahrimanic Yoga will assist in focusing the mind from such. In some instances, waswās also refers to demonic possession, for which the Black Adept must either devour (transforming the energy to your will) or be slowly diminished and possibly destroyed.

Transform the energy from the thoughts related to the desire: designate the focus-point: from the named lust to a creative process in life. You may construct it with the words*, amr* (divine command) and more precisely, *kun* (“be!”) and one or two additional; the second being the desire or impulse you wish to conquer and transform, and the last being the new focus-point or outcome that is fueled by that desire. As a **World of Command** (Arabic:عالم الأمر) or (**ālam al-amr**) the Black Magician identifies with the creative deity, Allah, by uttering first to shape the World of Command, or simply, *kun* (“be!”).

Following this, in English or Arabic, the desire or impulse to conquer and transform: Intoxication, Procrastination (with one or two specific consistent responsibilities in life you put off, not everything), Hatred (hatred is a

destructive emotion and to conquer it is to identify the root source of the outlook/perception of hatred towards whatever it is), Envy (envy is a waste of energy causing you to miss all of the wonderful experiences in life by allowing this corruptive thought-strain to diminish all other, use envy to make yourself better without focus on what caused this emotion), Lust (if in a monogamous relationship and you feel lust towards others, know that this can be natural but can be harmful if you lie to your partner; this can harm those around you); Greed (it is good to seek what you consider wealth and prosperity in this life, never at the cost of your core belief of right and wrong, do not disregard balance if you have the basis of greed), etc. The end of your mantra should include `Azamtu ʿalaykum, "I Command You".

Constructed as a mantra, it would be something such as:

"Kun! Drown Hate Succeed Qarīn `Azamtu ʿalaykum!".

If you know the name of your Qarīn, name it at the end and write upon the piece of paper that you use for uttering the waswās. If you have not attained the Knowledge and Guidance of your Daemon yet, simply use Qarīn. This will be the mantra to be recited as *waswās* that will be your Satanic focus of *qalb*, or your deep desire within your mind. Write this on a small piece of paper and write any specific Name of Power or jinn you wish around it that can assist in this alchemy. You become like al-Shaytan, but not in the destructive way that others would think.

Recite and chant in a rhythm with a mala or a tool to focus this transformative process; consistency and repetition with a daily focus on applying your thoughts differently, especially when it comes to this topic in the world you influence every-day. Often, breaking a habit can take roughly a month, allowing time to shape this energy towards the countermeasure that is compelling the desired change.

وَسْوَسَة **Waswās –** Mantra of rhythmic and repetitious focus-of-change.

قَلْب Qalb – The Whispering (waswās) to compel transformation of energy consistently in your mind (heart).

THE FIVE EGGS OF IBLĪS
Self-Mastery by the Five Sons of Shayṭān

According to Sufi lore, Iblīs had a wife known as Ash-Shaytana (Lady Satan), who in unity within the spiritual body of Azāzīl, allowed the creation of offspring. Essentially, Ash-Shaytana is the lustful Lilith, one-half of the Adversary within the Luciferian Tradition.

Iblīs, like a serpent, laid five eggs from which his earliest sons emerged. Each jinni has authority over specific vices that may corrupt, and destroy, humans. These impulses and emotional designs are eggs that as you subconsciously fuel them, grow as demonic energy that must be either conquered or transformed into balanced, beneficial power.

Correcting and breaking habits that cause problems in your life and shaping your energy by recognizing the weakening effect such thoughts might have, is essential.

These five sons may also guide the Black Adept towards self-mastery and power in which, with discipline and restraint, may prove a balanced benefit for the Satanic mind. To approach this, the Luciferian must perceive the Godform of Iblīs to conceptualize the five. The Islamic scholar from Nishapur, Muslim ibn al-Hajjaj, who lived in the 800's, introduced the names of these devils as sons of Iblīs.

AWAR

اعور

Al-A'war (Awar) holds inspiration for Zina (fornication) in which working with instinct inspires humanity to indulge and eventually, destroy themselves with it. Al-A'war is known as *the One-Eyed.* The Luciferian understands that Zina is not some negative or shameful act, but a natural aspect of this Terrestrial World. Use this desire to fuel your focus on self-mastery in life, including relationships. Think before you indulge and seek

to not harm others. Do not diminish another from your desires with Zina. In technical terms, the Arabic zina is forbidden sexual practices that are against Islamic religious law, however, in the context here it can basically refer to any sexual practice beyond the structure of Quranic Law.

THABR

ثبر

Thabr (Tir) inspires accidents and misfortune.

Tir, whose name means ‘Bird’, is represented as a black raven or crow that brings omens or inspirations of misfortune or accidents. Every living being will experience various misfortunes and accidents throughout life, this is an unfortunate reality of life.

Consider that while disheartening or even traumatic, it is how you react to such that will either enhance or diminish your mind and even physical being. Do not be so quick to open unneeded superstition as if something is attacking you, often, it is simply something that occurs. If you have acted in a way that brings the result of misfortune, consider your thoughts, words, and actions that might have invited this to happen.

SUT

مسوط

Sut (Miswat) reveals and inspires lies

Sut, also known as Set and Sutekh, is derived from the Hyksos storm god who is identified with Baal Hadad, the deity of storms and the winds, worshiped in Egypt in the Fifteenth and Sixteenth Dynasties (1674-1567 BCE) prior to the New Kingdom. As one of the Five, this ancient deity has both terrible and order-bringing powers that can assist the Black Magickian.

Within any culture, the authorities found in the media, politics, religion and any public influencing organization will have specific narratives, or as the ancient world called it, sophistries, that communicate what they want you to either believe, think, act upon, or support.

History is filled with lies that are accepted as truth, or falsehoods that are mixed in careful alchemy with truth. The source of this is both a beneficial and malignant balance in that it is the ideals of what we wish to believe, called idealized or the manipulation of Desire, Will, and Belief that ignites energy to command its manifestation in the Terrestrial Realm.

It is within the Imaginal Realm that such is conceptualized, and you must become aware of this in life. You will never be free of it, no matter what group or authority to discover. Sut cannot deceive when you are awake instinctively to recognize when this is occurring, which is almost continually on many levels.

Using the Imaginal to visualize what you wish to be, aligning Thoughts, Words, and Actions in accordance with the reasonable and attainable will shape the spells of Sut to your benefit. The naivete of the masses will lead to their own false beliefs in the simple deception of either ‘black’ or ‘white’, with no observation of the massive ‘gray’ area in between.

DASIM

داسم

A Shayṭān of Conflict & Chaos

Dasim is the Shayṭān of Discord and Conflict. The devilish jinni enters people’s homes and inspires conflict between couples: Having good communication, along with compromise allows for a better relationship.

Dasim can sharpen your instincts to investigate if your partner possibly is being dishonest in some way. Think before you speak, and especially before you act.

Dasim may also be honored and invoked to direct his subtle and insidious influence towards he or she whom you find deserving of his stress-filled focus. Be cautious, summoning Dasim against another as in a curse should, like all other spells, be done with thoughtful restraint and consideration.

ZALANBOOR

زلنبور

Zalanboor is the Devil of the Markets and Greed. Do not allow yourself to be persuaded into buying something just because another tells you it is the next best thing, nor allow greed to cause decay of initiation. Think of all the things sold, from the substantial to the abstract: you must balance logic and reason with desire to calmly make the right choice for you and your family. Zalanboor sets his banner in every market between heaven and the earth.

Zalanboor inspires greed and the loss of a moral compass, which can diminish the initiation of the Black Adept. You cannot always “do as you wish” as there are consequences for the focus of thoughts, words, and actions in the short and long term. Think as Iblīs and be crowned by your Qarīn.

LAYLAT AL-HARIR
The Black Arte Of Ritual Sorcery

Laylat al-Harir (The Night of Howling) is the forbidden practice and devotion to Sihr from a Luciferian approach. Herein the Black Magician will utilize the steps and by keeping a consistent magickal diary, will be able to record what works and what should be adapted based on your intuition and predilection.

If you are not trusting your intuition, then you have not understood what I have so carefully attempted to convey: the key to ones' Qarin and the momentum of focused magickal ceremonies with the summoning of the jinn, requires a strong and confident will to overcome any spirits that might seek to tempt, weaken, or even possess you; your will and the unity of Will, Desire, and Belief must be totally confident of the aim and act itself.

Trust your intuition as a Luciferian, this is a key test that will come before you in subtle ways and only if you are strong of mind, will patronage from the jinni be offered.

Steps of Sorcery for the Summoning of the Seven Jinn Kings

1. Invocation of Iblîs (To Honor the Adversary)
2. Summoning the Four Elders (Al-Arba‘ Ru'us) / Circle Casting
3. Invoking the Jinn King and Talisman consecration.

Summoning the Jinn & the Sorcerous Commands

Sihr as the Act of Creating & Destroying by Talisman

1. Invocation of Iblîs (To Honor the Adversary).

2. Summoning the Four Elders (Al-Arba‘ Ru’us) / Circle Casting.
3. Invocation of the Jinn whose energy is to assist your command. One of the Seven Jinn Kings under the Planetary alignment of the purpose of the spell is suitable for most workings.
4. Summon any other jinni for the purpose of energy enhancement and assistance.
5. Sacrifice of Incense and Poured Libation to the Jinn.
6. ***Optional under purpose** *(If the Jinn is a demon associated with the grave or death), inscribe the name in Arabic upon the human bone (or animal bone).*
7. Consecrate your Talisman by intense recitation (quietly but with full focus of imagination to build up an altered state of Gnosis) of the Jinn’s name along with Names of Power and short statement of intent. You may have already prepared the talisman if it is suitable.
8. From right to left, tie seven knots in the cord, blow upon each while uttering the name of the Jinn and the statement of intent. If the Jinn is of the grave or the powers associated with the Underworld or death, wrap the cord around the human or animal bone. You may also tie the small written talisman within one of the knots as well, usually the last knot.
9. End of the Black Rite of Sihr.

If some negative effect occurs during or after the ritual, with all signs clearly indicating a failure or that the spell was not directed towards the intended goal, you may dissolve the spell by the same steps above. The magician may seek the assumption of the epithets of Allah, as a Godform of your commands being the total authority using the divine names.

The magician will burn by candle or cauldron’s flame the talisman and untying each knot from left to right; this moves in the flow of the natural order and by the words of blind authority in the world of those born of clay, dissolves the connection and banishes from you the influence of your working. Thank the Jinn by the incense and libation offering and with respect, confirm you will summon their majesty to your convocation again in the future.

INVOCATION OF IBLÎS

A Ritual Inspiring Spiritual Rebellion & Dedication to the Black Flame

This invocation is structured for the performance of the calling and honoring of Azāzīl at any time. The Black Adept may adapt and even shorten this to enhance inspiration. With every word, see! With every sight, believe!

You may perform this ritual before your altar as well as in any location you choose. Use any ritual tool or none, suspend disbelief from the beginning to end. A single black candle, along with an incense and libation offering is suggested.
The use of the names of Allah is utilized here in a blasphemous and invocation of disorderly chaos of the Abyss so that you might compel creation and thus order to your internal and external world.

I honor and call to Azāzīl, by my Qarīn.
Aduw Allāh (Enemy of God), Azāzīl I invoke!
I invoke the Bringer of Knowledge,
By Qarīn, Guide of my Path, Azāzīl!
Who willfully rejected submission to clay for Azāzīl is preternatural.

Blazing Torch between the Two Horns, Darkness is your servant!
All between your Horns are subject to your Authority and Power!
I utter waswās unto qalb to master the Two Worlds,
Ana khayrun minhu! I embrace the Black Flame towards Apotheosis!

Iblîs, I summon you, Shayāṭīn I invoke in honor and respect,
Guide me in your Black Arte, Azāzīl!
Sihr is my weapon and my movements against the Sun to cast Shadows!
I burn incense and offer this libation to Azāzīl, Lord of the Black Light.

Azāzīl who takes many forms, terrifying, and adorned in horrible flame.
Whose sharpened horns rise, flanking the Torch of Samūm.
Who walks silently with hooves or the talons of a raven,
Four-fold wings in beautiful colors, who is the liminal initiator of the strong!

Iblīs, whose mouth is filled with cruel fangs, lion-like with a serpent's tongue.

Whose skin is shaped from blackened coal, simmering with terror, Azāzīl!
Air shaped by Flame, formed for moments with beast and reptile scales.
Azāzīl, whose arms are like spears and whose fingers are clawed to tear!

You, born of Samūm, the Smokeless Flame, far-seeing Iblîs!
I invoke you Shayāṭīn, I call you to witness my rites of opposition!
Your gift of Samūm, that I am self-aware, intelligence honors your heritage.
Ana khayrun minhu ("I am better than he"), Azāzīl uttered before the clay-born man,
Proclaiming among the angels that he has attained celestial heights, godlike knowledge and cruelty compared to the gibbering human.

Why can the angels not recognize, O Azāzīl, the Mighty One?
It is that the cursed one, Iblîs, is the strongest and most thoughtful to stand against such a disrespectful, tyrannical command. By Qarīn you are not cursed but filled with Power!

I adorn myself by my Qarīn as Ar-Rahman, for I shall be Compassionate towards my Strength!
Kun (be!) filled with Ar-Rahim, Merciful to my Mistakes that I shall correct!
In the Name of Azāzīl, I am by Qarīn equally Al-Qahhar, the Subduer!
By the Black Light I adorn myself as Al-Jabbar, the Tyrant who destroys my enemies!

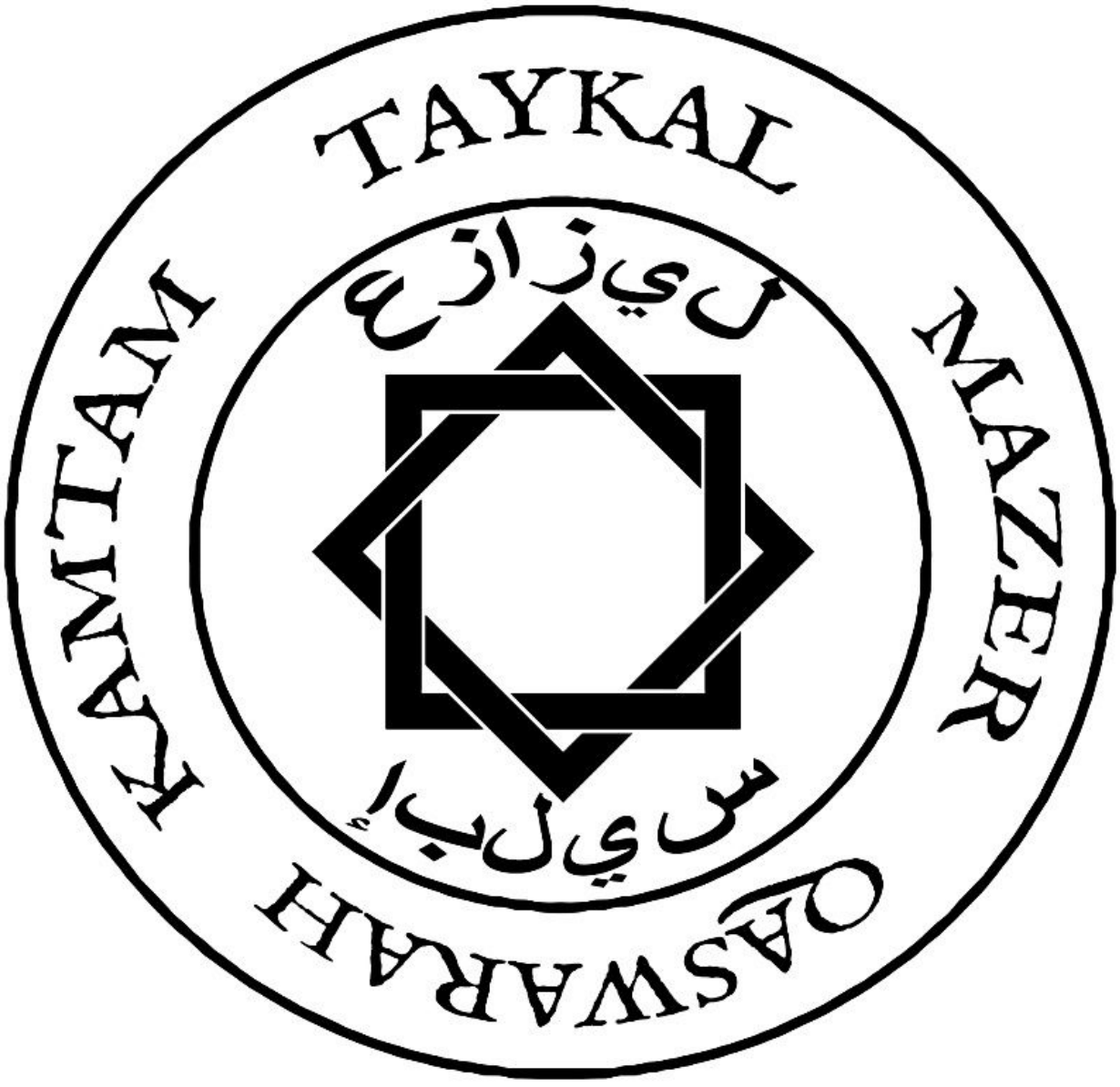
From Clay to Fire to Light, Bornless Azāzīl, greatest of Angels and Jinn!
From the Earth I am born, of composure, stability by strength of will.
From Fire I am given self-awareness, with the qualities of order and chaos.
The Fire is ever-changing, restless, volatile, fickle.

From Air my Mind takes the shape of my desire,
Unhallowed to filled in the poisoned Chalice of the Serpent, Satan hear me!
Clay and Fire so enraptured in violence, destruction, and the ruin of my enemies.
Iblîs, blazing yet invisible one, wearing many forms, whispering to the heart.
My strength of will unites in my alchemy of Clay and Fire.

Azāzīl, who was next to the divine throne of timelessness, whose voice was rebellion!

Ash-Shayṭān, my father whose power is the Light encircled in the gift of Darkness.
Imam of shayāṭīn, whose strength is great before all, inspire me in waswās.

Come forth, rise and gaze at the blazing eye of my Qarīn, born of the Black Flame!
May I have the strength to reach exalted states of Apotheosis by way of the Black Arte!
In both raja (hope) and with the sobering experience of khawf (fear), I shall grow in wisdom and power!
Grant me the power to unite the Four Heads and Seven Mulūk al-Arḍīya,
My victory is your victory, unity by the Satanic Banner of Scorpion, Toad, and Serpent!
So it shall be done!
End of Rite


TAYKAL MAZER
QASWARAH KAMTAM

Al-Arba‘ Ru’us
الاربع رؤوس
The Four Elders (Elemental Jinn Kings)

The Four Heads (or ‘Elders’), *al-Arba‘ Ru’us* (الاربع رؤوس) are the four elemental kings, each attributed to the associating quarter. Al-Araba’ Ru’us preside as Great Kings over myriads of jinni tribes including the skilled practitioners of magic and sorcery, the powerful Bani Ghilan (بنى غيلان) who are the children of al-Ghūl. The Bani Ghilan themselves pay homage to the Four Heads.

The Ghilan are horrific and demonic jinni, having the ability to take on numerous forms, some assume the shape of a beautiful woman, to seduce a traveler off a path and devour him. The Ghilan also feed upon necrotic human flesh in graves and catacombs. The kings of these jinni are the Four Elders, who rule over these ‘Ifrits. While the jinni can have different and varied natures, the ‘Ifrits are more demonic and terrible in nature and essence, yet as with all things Left-Hand Path, can deliver inspiration and many types of magical artifacts and tools to the Black Magician.

The King of the East is Mazer (also Mazar or Mazir), who is supported by the King al-Ahmar. Mazer may be visualized as wearing a pearl and ruby covered turban that shines brightly as the rising star of the morning, yet tinged with blood and a radiant star that turns blazing against all, burning away the illusions of the mind as to your strengths and weaknesses.

The King of the West is Kamtam (also Kamthom) and is known as the Elder with the Golden Pen and Silver Inkwell. His supporting ruler is King al-Mudhib. The sultan Kamtam can take two forms simultaneously, with the mind perceiving the constant flux of contrasting shapes. Kamtam may assume a terrible, yet blazing deity much like Helios, an 8-pointed radiate crown of gold and the brightness of the Sun casting away all shadows under his strong authority. The Black Sun, the blackness of a starless abyss with a solar blazing essence that destroys the natural order and the cosmic rule of

this world. A horrific and therionic Jinn whose eyes are pitch black with purple flames flickering around them, this king is the power that brings oblivion to all living flesh, the tribes of Ghilan (ghoul-jinni) emerge from the chthonic depths of the black earth to feed upon the flesh and blood of the living.

The King of the South is Qaswarah (also Qasurah or Qoswaroh) and his very movement and voice shakes all within his dominion as an earthquake. Qaswarah has King Shamhurish as his minister. Sultan Qaswarah can take the form of the dreaded and venerated Hellenistic god, Zeus Olympus, his authority is violently and strongly thrown upon the world as a vast covering that is invisible yet sensed for the moments of visualizing this Elder. Earthquakes and low frequency thunder make up the semblance of a voice unless Qaswarah sends images via dreams or in the state of gnosis.

The King of the North is Taykal (also Thoykal) and is the elder whose very speech burns all veils and shayāṭīn. The minister of this elder is King Al-Abyad (Murrah) and holds great sway over the powers of the Moon. King Taykal is the elder sultan whose authority are the magical words and names of power, literally voces magicae as it is known in Greco-Egyptian Hermetic traditions. A pale and deathlike visage, Taykal is the King of the North and the violent Sea. The Black Magician may seek to attain oneiric inspiration and according to the phase of the moon, empower spells towards inner and outer change within the natural order of this world. The King of the North may also burn any shayāṭīn that might find you disagreeable and cause problems, for no jinni might resist the fiery degree of Samūm that burns at this king's core spirit.

The Four Quarters & the Al-Arba'Ru'us

If the Luciferian was formerly a Muslim, or deeply familiar with the Quran, you may utilize the appropriate Surah for each of the four. This is only for those who intuitively feel that this would aid their summoning, especially within the traditions of Arabic talismans. The Surah's are reproduced in Arabic and English for the authenticity and to respect the traditions of this type of Sihr. The use of Quranic verses in magical spells is as intwined with the tradition as are the jinn. If you wish to invoke a specific **Al-Arba'Ru'us**

for a purpose, then the Surah associated with the elder would be recited seven times *after* the circle casting.

Al-Arba'Ru'us attributes & Quranic Surah's

Mazer/Maazir (مازر)

Direction: East (المشرق)

Supporting Ruler: Abuu Yaq'uub Al-Ahmar (أبو يعقوب الاحمر)

Day: Tuesday

Incense (Bukhur): (see Mulūk al-Arḍīya list of incense of Mars)

Surah Al-An'am: 59 (Arabic):

"Wa 'indahoo mafaatihul ghaibi laa ya'lamuhaaa illaa Hoo; wa ya'lamu maa fil barri walbahr; wa maa tasqutu minw waraqatin illaa ya'lamuhaa wa laa habbatin fee zulumaatil ardi wa laa ratbinw wa laa yaabisin illaa fee Kitaabim Mubeen"

(English translation): "With Him are the keys of the unseen—no one knows them except Him.[1] And He knows what is in the land and sea. Not even a leaf falls without His knowledge, nor a grain in the darkness of the earth or anything—green or dry—but is ˹written˺ in a perfect Record."

Kamtam/Kamthom (كمطم)

Direction: West (المغرب)

Supporting Ruler: al-Mudhib (مذهب)

Day: Sunday (الأحد)

Incense (Bukhur): (see Mulūk al-Arḍīya list of incense of the Sun)

Surah Al-An’am: 75

Wallazeena aamanoo min ba’du wa haajaroo wa jaahadoo ma’akum fa Ulaaa’ika minkum; wa ulul arhaami baduhum awlaa biba’din fee Kitaabil laah; innal laaha bikulli shai’in ‘Aleem

Surah (English):

“And those who believed afterwards and migrated and strove along with you: they belong to you. But those related by blood are nearer to one another according to the Book of Allah. Allah has knowledge of everything.”

Qaswarah/Qoswaroh (قسورة)

Direction: South (الجنوب)

Supporting ruler: Šamhureš (شمهورش)

Day: Thursday (الخميس)

Incense (Bukhur): (see Mulūk al-Arḍīya list of incense of Jupiter)

Surah Al-Haqqo: 30-31 (Arabic):

Khuzoohu faghullooh, Summal Jaheema sallooh

English: “(The stern command will say): “Seize ye him, and bind ye him, Then into Hellfire drive him.”

Taykal/Thoykal (طيكل)

Direction: North and Lord of the Sea (الشمال والبحر)

Aid: Murrah (مرة)

Day: Monday (الأثنين)

Incense (Bukhur): (see Mulūk al-Arḍīya list of incense of the Moon)

Surah Al-Jatsiyah: 29 (Arabic)

“Haazaa kitaabunaa yantiqu ‘alaikum bilhaqq; innaa kunnaa nastansikhu maa kuntum ta’maloon”

(English): “This Our Record speaks about you with truth. Verily, We were recording what you used to do (i.e. Our angels used to record your deeds)”

The Summoning of al-Arba‘Ru’us

I have discovered that the magical circle in ritual magick and sorcery, holds a specifically cleansing and focusing re-composition of energy as it relates to the Black Adept. This circle casting is suggested as a means of self-disciplined and determined sanctity prior to the summoning of any of the Mulūk al-Arḍīya (Seven Jinn Kings), for the creation and consecration of talismans. Spells of the concentrating of the energy of the jinni and that of the Black Magician is facilitated through the momentary unity of Will, Desire, and Belief. Sihr for the Luciferian is not merely cursing or casting a love spell; this type of sorcery is aimed at conquering obstacles, command ones’ Will to cause internal change via the Imaginal and Terrestrial Worlds, the careful alchemy of the cause and effect beginning within the Mind.

Call the Al-Arba‘Ru’us at each quarter, the incense burnt is the offering with the honorable respect given to each, yet with a strong determination that is apparent in the energy you radiate from your Mind, Body, and Spirit. While historically, these terrible Kings are invoked in spells to curse others but seek the more productive purposes (unless cursing is a part of the

greater plan you so design) that cultivates Liberation, Illumination, and Apotheosis.

Talismans may be written out during the spellcasting, after the Four al-Arba'Ru'us and the specific King of the day of the week based on alignment and purpose, the four are written around the circle, each to its direction, naturally. Within the talisman the simple desire is to be written within, along with any additional words or names of power, including the Jinn summoned for the task. Remember, there are consequences to anything you do, so think carefully and do not act on emotional impulse. Calculate and have a strategy for the practice of the Black Arts and all workings of Sihr.

There are two ways of this to simplify your ritual focus:

1. Always call the four in all ritual spell castings or talismanic sorcery, the incense and planetary association is the single Jinn King of the Seven Days of the Week.
2. If you are invoking one of the four al-Arba'Ru'us then you will still Cast the Circle by calling each quarter, however you will summon the one with appropriate planetary incense directly after.
3. After your spell and/or talisman is created and consecrated, face each quarter and thank each of the four al-Arba'Ru'us, adjuring them in peace with your mind visualizing the feeling of satisfaction as if the spell has manifested the goal at hand.
4. You will carry the talisman on your person until this goal is achieved, if you fail, contemplate what could have made it fail; both in ritual formula (intensity, not attaining the unity of Will, Desire, and Belief during the elevation of gnosis during the invocation; not using your thoughts, words, and actions in daily life to focus energy subtlety towards your desire, etc.) and perform with a greater intensity again.
5. Once the goal has been achieved or is moving closely towards success, the talisman may be buried or hidden away. It may also

be burnt in a “thank you” to the Jinn and its’ patronage of your living temple of Mind, Body, and Spirit.

6. You are not required for a full ritual working with a room devoted to Sihr and Luciferian Magick; it may be a small altar or simply the writing of a talisman with whispered performance with perhaps a single candle. No matter how you practice the Black Arts, the key to power is attaining gnosis, using the imagination to experience and have the vision of the words and jinni you are summoning. Without attaining a level of gnosis with the buildup in the ritual, the results will be disappointing. Trust your intuition and instincts.
7. You may use a physical circle or cast it around you as all is unlocked with the Black Flame, the Mind, and the Imagination. Your suspension of disbelief in the reality of the jinni is essential, as no matter if you believe or not, such spirits exist just as you or I. When you communicate with those who are not Luciferians, nor adept in Sihr, it is usually for the best to veil this practice and speak with rational, philosophical interest in concepts such as “gnosis”, “mysticism” and the application of Luciferian philosophy as a practical devotion in your life.

Casting the Circle of al-Arba‘Ru’us

The Black Magician shall face the direction of the East, for this calling of the Four Elders is performed beginning in the East, West, South, and North, respectively. The self-determined act of the symbolic gestures of invoking the direction of the Morning and Evening Stars (Lucifer is not mentioned in this gnosis, yet the essence is present) via East and West: this crosses the Horizon and the balance of the warlike and lustful aspects of the planet Venus. The South and North balanced strength of Jupiter and the Moon (the Sea) respectively. This is a determined act of commanding the Adversarial energies of the Black Flame, prospectively attaining the patronage of one or more of the al-Arba'Ru'us and perhaps one of the Seven Kings.

Most often, success is the balanced energy and general directed force at the climax of the ritual acts transform your energy towards the force associated

with the act of sorcery; the elemental elders and kings of the jinni are guiding and enhancing patrons that your Daemon/Qarīn facilitates via the subconscious. Take your time casting the circle, visualizing each elder as clear in your mind. Train your mind to focus on identifying your goal with the jinn that you are invoking.

EAST

Let the Sorcerer face the East, incense burning as an offering, the Athame's blade is pointed to the Quarter, with a commanding, stern voice, utter the calls:

To the Great King of the East, MAZER, al-Arba‘Ru’us, I summon you, I invoke you to transcend the realm of the Unseen that through the Imaginal that is the veil, come forth to me favorably and without harm. I offer the billowing fumigation of incense to you, Mazer! Shine forth to me as the Morning Star! I summon your aid that is of the Mulūk al-Arḍīya, Abuu Yaq’uub al-Ahmar, King of the blood red planet, MARS! `Azamtu ʿalaykum!

WEST

To the King of the West, KAMTAM, al-Arba‘Ru’us, I summon you, Bringer of the Night, whose majesty encompasses the Sun and the mysteries of the Black Sun. I invoke your spirit to look favorably upon me, let your aid Mulūk al-Arḍīya, al-Mudhib aid my commands! Accept this offering of incense! `Azamtu ʿalaykum!

SOUTH

I summon the King of the South, QASWARAH, to send forth the aid of Mulūk al-Arḍīya, Šamhureš, the power and order of Jupiter! Accept my offering of incense, O al-Arba‘Ru’us QASWARAH, great ‘Ifrit and the third ruler of the ghūl! `Azamtu ʿalaykum!

NORTH:

I summon the King of the North, Lord of the Sea, TAYKAL, to send your aid Mulūk al-Arḍīya, Murrah, King of the Powers of the Moon. Bestow the knowledge of sorcery, the Black Art of Sihr to me. By the crescent that is adorned beyond the veil in darkness blazing with pale light, I invoke TAYKAL!

Let the Black Magician who points the Athame or Wand upward, visualize each of the Four Elders in unison, encircling you, enhance your luminous Black Flame as the aura of power, so crowning your Qarīn as sacred guide.

End of the Calling.

Mulūk Al-Arḍīya
ملوك الأرضية
The Seven Jinn Kings

Within traditions including Middle Eastern and Western magical teachings, there are seven ruling powers associated with the days of the week. In Arabic lore they are known as the Mulūk al-Arḍīya (in Arabic: ملوك الأرضية "Earthly Kings"). These rulers are defined as varied types depending upon the tradition: Jinni, Demons, and Angels are titles of the Seven Planetary Rulers. We find the seven rulers in The Picatrix, Heptameron by Pietro d'Abano, The Sworn Book of Honorius, etc.

The Arabic work compiled in the 14th century by Abd al-Hasan Al-Isfahani, the Kitab al-Bulhan ("The Book of Wonders") presents the beautifully illustrated depictions of the Seven Jinn Kings, along with their subordinate 'ifrits and talismans. Written around 1390 in Baghdad during the reign of Sultan Jalayirid Ahmad (1382-1410), this manuscript is composed of astrological, astronomical, and geomantic texts with subtle depictions associated with the sorcery and magic of the Jinn.

The Seven Jinn Kings are each associated with a day of the week, including its' planet. In the Arabic traditions of magic, the Jinn Kings have angels who, like in the Goetia and other systems, have angels who bring balance or restrain their powers from being totally destructive. I have found personally that the angels and jinni in the specific topic of the seven rulers, may be aspects or masks of the Jinn or demons. This, however, does not really matter in the sense of invoking and seeking initiation with the kings.

The Seven Kings of Air are considered powerful demonic kings, while four of them are considered Archdemons in many traditions. The Four Archdemons or Jinn which are exalted as powerful rulers are the four: Mudhib, Maimun (Amaimon, Maymun), Barqan and al-Ahmar. The descriptions and illustrative nature of the Jinn Kings are layered in symbolic meaning.

The Fire Spirits, invisible to our eyes and taking form in the imagination, their energies are both extremely dangerous and equally beneficial if the Black Magickan is steadfast and disciplined with a clear goal or aim for the act of sorcery. To ignite the imagination and unite Will, Desire, and Belief by the act of gnosis while invoking the Jinn, your Body, Mind, and Spirit is the living temple for the indwelling of the daemonic, divine, and human consciousness to encircle the energy expressed by the coming forth of the jinn.

Invoking the Mulūk al-Arḍīya & Jinn

The Black Adept should begin with a basic study of the Seven Kings, their attributes, and associations within the scope of this work. A basic preparation for a seven-day ritual which begins once in the morning, if possible, at 12 Noon, followed by the sunset invocation. The talisman and depiction of the Jinn King along with the offerings of incense (fumigation), libations (pouring liquid) and candles (with appropriate color based on the day of the week). It is very important to be respectful and yet be confident and strong in your will during the period of workings. Center yourself as the temple for which the Jinn will find comfort and by your honor, a like-minded determination in which the energies of the rulers find harmony with your mind, body, and spirit.

You must not allow fear or hesitation – no matter what occurs in your peripheral – to find a home in your mind; this leads to weakness and the legions of jinni including the malignant ones, may seek to devour or destroy the unworthy one who foolishly seeks to meet them with the energy of fear. You are the Black Magickian, the Luciferian whose birth-right of the Black Flame has illumination outward, your calls seek to pierce the unseen and act as a light guiding the spirits to you. Be prepared and always be strong and respectful.

If you must burn sage or some protection formula if something has noticeably gone wrong, do so with total determination to consume, devour, and command the energies to strengthen and be transformed according to your will. The mental approach must be in total confidence and cold calculation, predator, or prey: which are you?

Welcome the energies and power of the Jinn to you and identify in total confidence with the spirit invoked. Speak with slow, clear confidence and command. If fear takes hold by some trick around you, quickly snap yourself out of it. If you are tempted or something too good to be true starts to pop up in your mind, be strong and disciplined without falling into traps and

seductions. You must think as a demonic spirit, this is the way towards earning the respect of the jinni.

The Jinn's fire is smokeless, white-hot, and encircled with the blackened shadows of an anticosmic phosphorescence that is equally creative in chaos and destructive to the world of matter. The destructive or liberating impulse of the Black Light of the Adversary can be controlled and directed to destroy to then create new; this is made so by the imagination along with the unity of Will, Desire, and Belief. This is first an internal magical process of Black Alchemy, where the Forge of Azāzīl is reflective of the mind and spirit of the Luciferian.

The measured application of the skills of attained knowledge, experience, and insight concentrate the illumination of the Torch or Black Flame, symbolized as the single flame or torch between the Horns of Baphomet, is dependent upon the deeply connected polarity of the Conscious Mind and ones' Daemon, the aspirants' Holy Guardian Angel (as Aleister Crowley and the Western Magical tradition called it).

The aim of the Great Work of Luciferian Magick, no matter what tradition or method of practice you use, is the unveiling and coming forth of ones' Daemon, the relation of the subconscious self with the Daemon (or Angel) in the way that the Luciferian is aware that such is the mediator which is a unity towards immense self-confidence and instinctual clarity.

The continual momentum of force generated by the cycle of Liberation, Illumination, and Apotheosis is the individual act of constructing and transforming the self into a living temple of the Luciferian Spirit; the mundane consciousness of daily life, filled with disciplined thoughts, words, and actions are the materials which gradually fashion the temple for which ones' Daemon shall dwell within, mediating the demons, deities, and jinni whom we assume as Deific Masks to be mastered towards Apotheosis.

The Ceremonies of Summoning the Mulūk al-Arḍīya is a liminal type of ritual, centered in the Imaginal and ultimately finding expression internally (as skills, knowledge, and insight of the experience and results) and externally (as a direction of the energy associated with the King and their planetary sphere). By liminal I confirm that this is both Theurgy (ʿilm al-

khawāṣṣ wa-aṭ-ṭalāsim) and Black Magic (ʿilm as-siḥr). This is the path towards your coming forth of one's Qareen (Daemon) and the patronage of the Jinn.

SUMMARY OF THE MULŪK AL-ARḌĪYA

The Earthly Kings

The Black Magician may invoke the King according to the day of the week, along with appropriate incense, sigil upon a talisman, including iconographic depiction. It is up to the individual's intuition on what type of talisman or iconographic depiction to use. Each day must firstly be a ceremony invoking the King as well as offerings of incense and if you wish, a libation of liquid poured.

The Luciferian may drink the cold water from the Chalice as a means of offering to the Jinn to dwell within the living temple of the Black Magician. It is proper to use the Arabic name of the King, of which the English translation should be used as well. For instance, the King Al-Abyad should be written as well as the Arabic: الابيض.

All external phenomena that occur during your ritual should be ignored in the sense that you must complete the ceremony, offerings of incense and libation, along with the focus of your aim in the summoning of the Jinn King. Do not falter, nor be distracted by strange occurrences around you. I personally enjoy such phenomena as it is a validation of the summoning of energy, however, the passion of the invocation and focused aim of the invitation of patronage requires a forceful (yet respectful) will.

Al-Mudhib (المذهب; The Golden One)
Day: Sunday
Planet: The Sun

Angel: Ruqya'il (روقيائيل); Raphael (רפאל)
Incense: Cinnamon, Frankincense, Copal, Vanilla, Saffron, Pine

Al-Abyad (الابيض; The White One)
Day: Monday
Planet: The Moon
Angel: Jibril (جبريل); Gabriel (גבריאל)
Incense: Wintergreen, Eucalyptus, Jasmine, Ylang-ylang, Camphor, Artemisia, Coconut

Al-Ahmar (الاحمر; The Red One)
Day: Tuesday
Planet: Mars
Angel: Samsama'il (سمسمائيل); Samael (סמאל)
Incense: Dragon's Blood, Asafoetida, Cumin, Mustard, Peppermint, Cinnamon.

Barqan (بورقان; Two Thunders)
Day: Wednesday
Planet: Mercury
Angel: Mikail (ميكائيل); Michael (מיכאל)
Incense: Gum Arabic, Sandalwood, Lavender, Clove, Storax

Šamhureš (شمهورش)
Day: Thursday
Planet: Jupiter

Angel: Sarfya'il (صرفيائيل); Zadkiel (צדקיאל)
Incense: Pine, Clove, Myrrh, Frankincense, Nutmeg, Sarsaparilla, Juniper, Oak

Zawba'ah (زوبعة; Cyclone)
Day: Friday
Planet: Venus
Angel: 'Anya'il (عنيائيل); Anael (ענאל)
Incense: Cardamom, Spearmint, Red Storax, Sandalwood, Benzoin, Lavender

Maymun (ميمون; Prosperous/Lucky)
Day: Saturday
Planet: Saturn
Angel: Kasfa'il (كسفيائيل); Cassiel (קפציאל)
Incense: Myrrh, Patchouli

Al-Mudhib by Dizmah

Sunday

Al-Mudhib

المذيب

The Jinn King of Sunday is the son of al-Harth (Iblîs) and the sun goddess Shams, whose names have several epithets and variations: Al-Mazhab, Al-Mudhib, Malik al-Mazhab (“The Golden King”), and Abba Deebaj (“The Golden One, Father of Silk Brocade”). The full name of the Jinn King of Sunday is ‘AbduAllâh bin Ba’ bin ‘Afeṣ bin Marzban bin Shahen al-Maḏhab (عبد الله بن باء بن عفص بن مرزبان بن شاهن المذهب). Another epithet of Al-Mudhib is Aba Sa‘īd al-Maḏhab (ابا سعيد المذهب).

The Golden One (المذهب) has traits akin to the Watcher Samsiel (Shamash, Samas) of ENOCH I, having the knowledge of the course and natural order of the Sun including being a “Lamp” of the Underworld (as with the Babylonian Shamash and the goddess Shapash).

Al-Mudhib is known also as Abu 'AbdAllâh Sa'id (ابو عبدالله سعيد), the Golden Jinn King is the Lord of Sunday, his planet being the Sun, his color is yellow and black. Al-Mudhib is associated with the metal, lead, his element is Fire, and is balanced by the angel Ruqiayil (روقيائيل).

The Eastern King Al-Mudhib is powerful and is believed to possess vast secrets of occult knowledge including the transmutation of gold, perhaps initiation and Apotheosis. The incense of Al-Mudhib is Sandarus (Moroccan Sandarac). The highly esteemed king, the son of al-Harth, Al-Mudhib is known from the earliest tales of King Solomon as being a powerful Eastern King. In Islamic myths and lore, Al-Mudhib has 360 different tribal families (jinni) under his command.

The Golden One possesses the secret knowledge of the Alchemical process of transmutation into gold, as well as all the other workings under the sphere of the Sun. Al-Mudhib and many of his jinni within his Legions are

bearers of wisdom, magickal knowledge, and mastery the Black Alchemical process of Apotheosis (as Luciferian's define it).

The heir or powerful son of Al-Mudhib is Prince Sa'īd Ibn al-Maḏhab (سعيد ابن المذهب). The Jinn King also has a Jinn daughter whose name is 'A'elah bint al-Maḏhab (عائلة بنت المذهب).

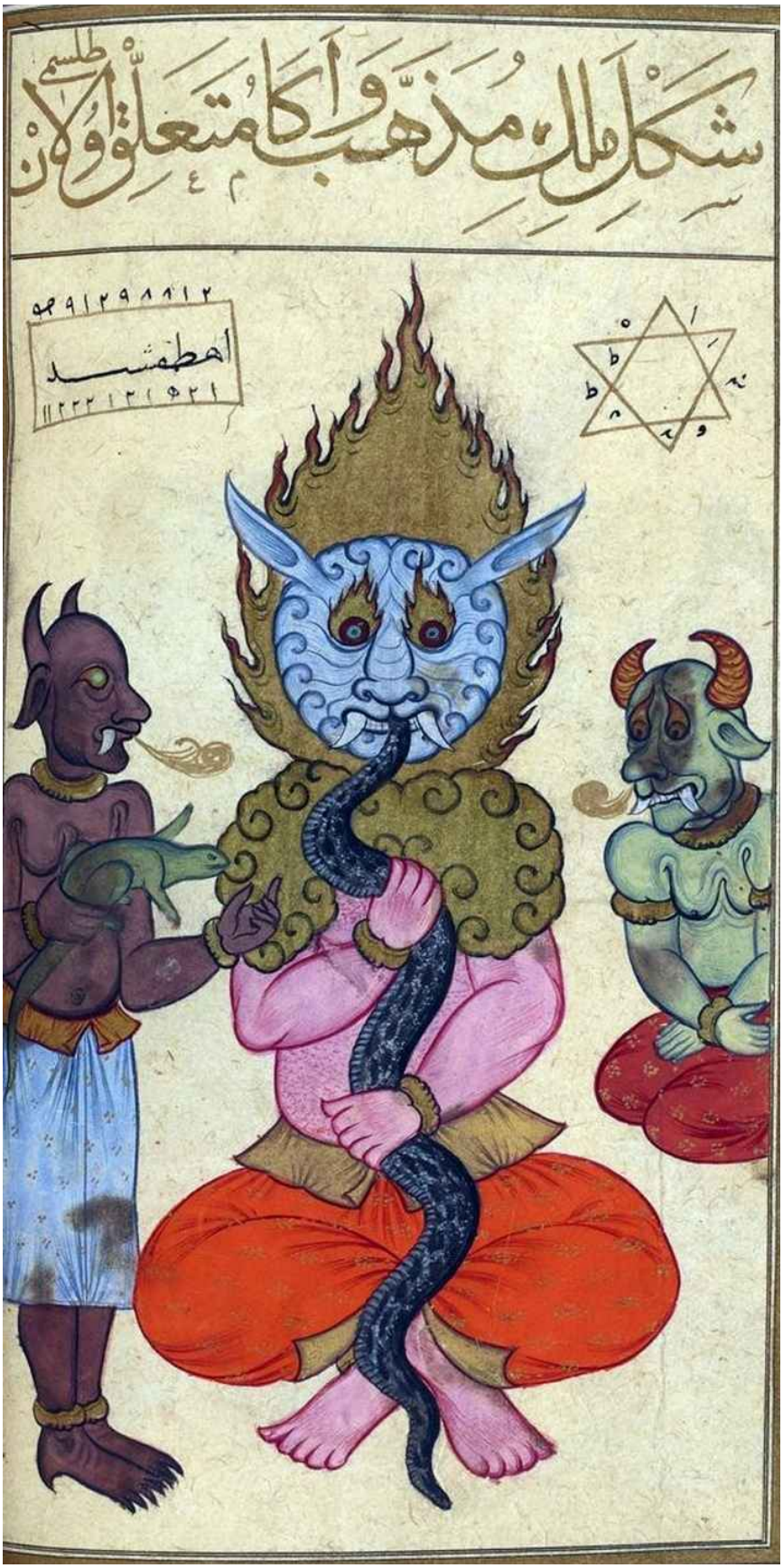
Al-Mudhib is lord over seven palaces associated with the movement of the Sun, thus this spirit travels between while administrating his dominion and the power associated with the Sun. The Golden One has six ministers under his authority and leadership. The known one among these is the Jinn, Far'ahīd as-Sayaaf (فرعهيد السياف).

Malik al-Mazhab is depicted in several forms, one being a snake-devouring infernal spirit, flanked by two jinn who assist Al-Mudhib. The cat-lion monstrous theriomorph shape shows the king with a blue colored face, two long tusks (or fangs), fiery eyes and long ears. An aureole of golden fire encircles his head, representing his terrible and divine aspects as a powerful Jinn King, as well as his authority and alignment with the Sun.

The upper torso is also engulfed with golden flames and his body is a pink color. Al-Mudhib wears orange pants and the jinn next to him has a dark red-brown body with blue pants, armbands, a collar, horns, and sharp fangs. The other pale-blue jinn rests on the ground and has reddish horns and tusks.

Al-Malik 'Abd Allâh al-Mudhib is depicted in the Kitab al-mawalid (The Book of Nativities), dated around 700 C.E. and signed by Qanbar ʿAlī Naqqāš Šīrāzī. Al-Mudhib has a brown, fur covered head which is a theriomorph shape of a red-robed man whose head is that of a Div or horned demon with a dark beard and pointed ears. Horned and devouring snakes, Al-Mudhib uses a snake as a bridle for the demonic tiger he is riding upon. A yellow-skinned, canine-faced, horned, and clawed Jinn is standing beside the King.

شکل ملک مذهب و آکام متعلق طلسم اول



Invocation of Al-Mudhib

Under the Auspices of the Sun,
I summon and invoke Al-Mudhib, Abu 'AbdAllâh Sa'id
Blazing Fire of the Black Sun hear me!
Jinn King of Midnight's Solar Veil!
Al-Mazhab, Golden One of Samūm
Sandarac burnt in offering to you!

Whose blazing light is great to humble those before you!
Devourer of snakes, filled with venom!
Lion-jinn of the Sun!
An aureole of golden fire brings terror!
Al-Mudhib who rides upon horrific beasts!

I summon Al-Mudhib, Eastern King,
Possessing secrets of the Black Arts
Son of al-Harth (Iblîs), born from Shams (Sun Goddess)
King of three-hundred and sixty tribes of jinni, hail!

I seek your guidance, al-Mudhib, Patron Lord of Alchemy
Transmutation into gold, from Clay to Fire to Light!
The Sun as power, Al-Mudhib!
`Azamtu ʿalaykum ('I command you')"
In my temple, Mind-Body-Spirit
Sunday is black in the mirror of the Abyss,
The Solar Light turns Black.
`Azamtu ʿalaykum
Ruqya'il shall not constrain you,
Raphael shall not deny you.
Al-Mudhib, Golden One
Hear my infernal calls!

The smoke of Sandarac and Frankincense ascend,
A talisman in golden light to open the Abyss.
First of Mulūk al-Arḍīya, hail!

Son of al-Harth shall burn the slaves of the earth!
Malik al-Mazhab, Golden King of the Sun

Lord of Seven Palaces
Six Ministers fulfill your commands,
Before me Far‘ahīd as-Sayaaf!
Lamp of the Underworld, Malik al-Mazhab!
`Azamtu ʿalaykum ('I command you')"
It is my will to bring order and power to my designs,
Bestow your majesty and guidance, that I may be worthy!
So it shall be done!
End of Ritual

Monday

Al-Abyad

الابيض

The Jinn King who is considered closest to Iblîs in his court is Murrah al-Abyad Abu al-Harith (in Arabic: ابا مرة الابيض أبو الحارث "The White One, father of the Light"), Abu al-Nur and Marah (مرة), the White King (Malik al-Abyad). Al-Abyad is the lord of Monday, his planet is the Moon (Qomar), the color White, the metal Silver, and is balanced by the angel Gabriel (جبرائيل).

Al-Abyad may take the shape of an emaciated man, who has corpse-pale and colorless, white skin stretched across his body. His feet are talons, and his hands are of long-nailed claws; wearing orange or dark-colored billowing pants, al-Abyad sometimes wears golden armbands, bracelets and a blue-sash around his neck falling loosely from his chest.

The head of “The White One” is a skeletal with stretched, white skin over a theriomorphic lion-skull with some human features. Two gazelle-like horns curve back from his head, having the majesty of authority, knowledge, and power as a King among the jinn. The eyes of al-Abyad are a hypnotic, green-hued flame that reflects the deep emotions associated with lunar influence and subtlety. His mouth is filled with jagged, crooked fangs with two large canines protruding. Abu al-Nur, as he is venerated, bears an aura of lunar light, akin to the image of the evening star bringing forth the nocturnal veil and the rise of the Moon.

Al-Abyad is mentioned in relation to the Quran verse 22:52 as a Jinn who visited the Prophet Muhammad; Al-Razi gives a note concerning this and the “Satanic Verses”:

“It is reported from ‘Ata’ that Ibn ‘Abbas said: A devil called al-Abyad came to the Prophet (ﷺ) in the form of Jibril (Gabriel) and cast these words (i.e. the Satanic verses) upon him, and the Prophet recited them. When the

pagans heard that it pleased them. Thereupon, Jibril came and asked him to rehear the revelation to him. When he reached those words Jibril said: I did not bring you these words. Someone came to me in your form and cast these words on my tongue."[12]

Murrah al-Abyad is an ancient Jinn King whose knowledge and powers are both revealing to the depths of the forbidden and the heights of the Celestial Realm. In the Riwāyah 37 and 38 narrative that refers to the "shayṭānan yuqāl la-hu al-Abyaḍ", who took the form of the angel Jibrīl (Gabriel), to then cast them the "Satanic Verses". The polytheists, known as Mushrikūn, adhered to the cults of Al-Lāt, al- 'Uzzā and Manāt, the triad of goddesses.

The Jinn, al-Abyad, is identified as the Satan: "The White One". The Jinn shayṭān, whose power and essence elevates them as "Kings", can take the form of whatever they can use their imagination to take. The Jinn might not be in "physical" form, but using their force of spirit to take form in the imagination of the one they wish to. The shayṭān al-Abyad went to the house of al-Ṣafā to communicate with the Prophet.

After al-Abyad cast the Satanic Verses upon the Prophet Muhammad in the form of Jibrīl, the angel descended between the two and is described as "gently" pushing al-Abyad away. The shayṭān was then sent from near Mecca to the faraway lands of India. One might seek to find association with Murrah al-Abyad to be identified with the dīb-e sar safīd, "The White Dev" of the Persian epics of the Shahnameh?

The inspiration of al-Abyad, like many of the jinn, is one associated with the inspiration of writing, poetry, and for some, revelation. In Western Luciferian Magick, derived from more ancient traditions, one's Daemon is also a mediator between the individual and the divine and demonic.

The Jinn King al-Abyad is also the shayṭān who tempted the supposed Christian monk Barsisa. Believed to be originally a Christian-Coptic story that survived in Islamic lore, al-Tabari's commentary on the Quran in the 10th Century CE recorded the tale. The legend of Barsisa presents a saint, who was living as a recluse, who at some point given to care for a sick woman by her three brothers, who are leaving to going on a journey.

At the al-Abyad's suggestion Barsisa rejects his path and he seduces the woman. A few months after, he discovers that she has conceived, the monk goes so far as killing her and buries her body quickly to hide evidence of his crime and sin against god. The devil as he is called, al-Abyad, allows her murder to become known by informing the woman's brothers. The jinn's curiosity and amusement of what Barsisa would do was an indulgence the shayṭān could not resist. Moreover, this monk was previously self-righteous and was only conducting "good" behavior as he was not around others enough to act according to his unbridled lusts and loss of self-control.

Barsisa reaches an extreme point of anxiety and panic, knowing the wrath of her brothers is coming and that Allâh will punish this sin, the weak-willed former monk seeks the protection and help of "The White One", al-Abyad. The shayṭān instructs Barsisa that he must renounce his god and supplicate himself to the devil. This weakness of rejecting his self-dedication to seduce the woman in his care is one thing, but to then kill her because of his lack of foresight of what could happen is the deep downfall that reveals Barsisa as a being unworthy of his god, but even more so of al-Abyad and the jinni of Iblīs.

Once Barsisa renounced god, expecting to be protected, al-Abyad mocked and laughed at the weak wretch, vanishing to let the consequences of the Barsisa's crimes to take their natural course. From a Luciferian perspective, it is not al-Abyad as the shayṭān who the cause of the destructive acts of is murdering the woman Barsisa impregnated and renouncing his supposed deep faith.

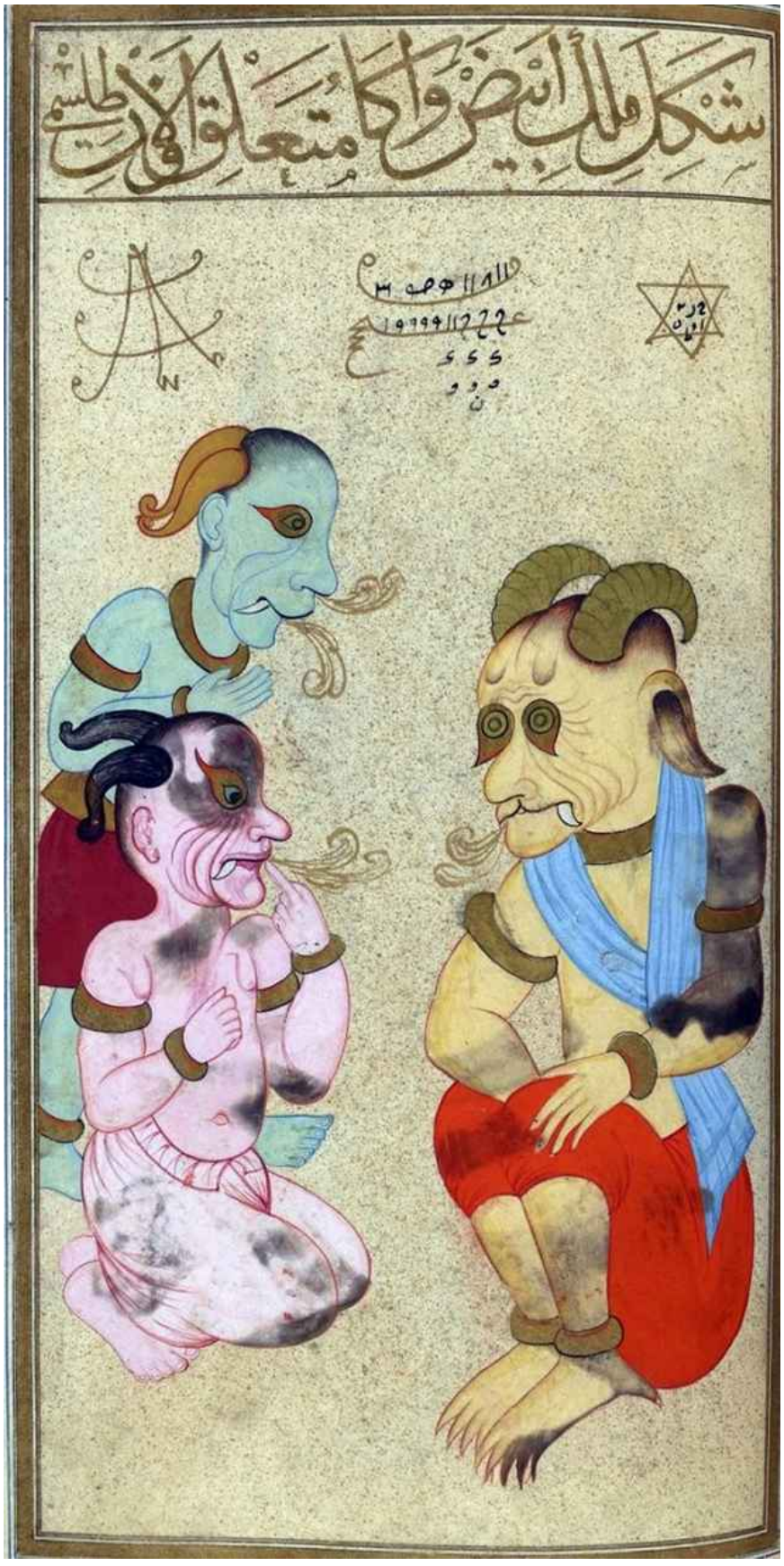
Al-Abyad is a guide, tempting to test the resolve of one's will and determination upon the path chosen. One must carefully think of the actions one decides to take, even if lust and nature are driving you forward. You are in control of your choices; thus it is important to truly affirm your dedication to so-called beliefs. Think like al-Abyad: observe behavior, discover character flaws or weaknesses, and tempt the self-affirmed righteous types; they must make the choice and suffer the consequences.

If you summon the tutelage of Abu al-Nur, the Father of Light, expect to be tempted as the King shall sense your weaknesses and test the resolve of your will. Stick to your convictions and think before you allow fantasy to

lead you into the path of stupid acts. If you pass the tests of al-Abyad, your strength and subtle patronage under the lunar currents will open your path to well-earned attainments. Nothing is free, self-attainment and self-control should be a focus and a companion upon your journey on the Left-Hand Path.

As with all talisman consecrations, you may perform the incantation one or more times, depending on if you feel that it is properly consecrated, and a level of gnosis is attained during the invocation of the Malik (Jinn King). Take this talisman and keep it on you for the time you are focused on your goal. You may perform each additional week on the day associated with the king. Once this has been attained, burn one additional offering of incense to thank the Jinn and once you have fulfilled your desires, burn or store away the talisman.

شكل ملك أبيض وأكا متعلق الأذى طلسم



Incantation of al-Abyad

Malik al-Abyad, I summon and invoke you!
O thou al-Abyad, pale moon, corpse-light moon
Horned Father of the Light
Hear me, Malik al-Abyad.
Ruler of Qomar (Moon).

Al-Abyad, Gabriel cannot restrain!
Gazelle-horned Jinn, mighty King,
Rise up within me and guide my path,
Green-hued flames encircle your eyes.
Nocturnal veils billow as you rise!

White One, Father of the Light.
Malik al-Abyad, `Azamtu ʿalaykum!
Who took the form of Jibril and descended.
Jinn who cast the words of Satanic Hymns.

Shayṭānan Yuqāl la-hu al-Abyaḍ hear!
Cultic adornment by the Mushrikūn.
Triad of Goddesses, scorching enemies beyond desert sands,
Al-Lāt, al- ‘Uzzā and Manāt unvanquished!
Shayṭān al-Abyad I invoke!
Bringer of Light and Wisdom!
Al-Abyad, Satanic verses I speak!
Emerald fires immolate in strength!

Murrah al-Abyad, `Azamtu ʿalaykum!
King of the heights and depths
White King of the Celestial realm!
Lunar light takes the shape of Jibrīl.

Inspiring King al-Abyad,
Whose poetical words bring power,
Abu al-Nur, Father of the Dark Light
`Azamtu ʿalaykum!

Bestow the knowledge of Sihr, for balanced works.
Father of Light, Abu al-Nur, I offer to thee!
Empower this talisman to encircle vast powers!
So it shall be done!
End of Ritual

Al-Abyad by Dizmah

Tuesday

Al-Ahmar

الاحمر

The Jinn King of Tuesday is Abu Mihriz (in Arabic: ابا محرز "Father of the Attainer"), Abu Ya'qub (Arabic: ابو يعقوب), or al-Ahmar (Arabic: الاحمر "The Red One"). Al-Ahmar is the lord of the crimson planet, Mars (المريخ al-Mariikh), its' color being Red, and the metal Copper (and Red Mercury). Abu Mihriz is balanced by the angel Samsama'il (Arabic: سمسمائيل; Hebrew: סַמָּאֵל **Sammāʾēl**). In the dualism concerning Kabbalah and Islamic Magic, Samael can be considered of an aspect or higher sense of Al-Ahmar, albeit Samas is associated with the Sun.

In the consideration of demonology, Al-Ahmar is an aspect of the fallen angel Sammāʾēl. Do not try to focus on Sammāʾēl as you would in Qliphothic workings, stay simple and focused with Al-Ahmar herein from the symbolism ascribed from the Arabic Jinn. He is one of the leaders of the legions of Morrah, a son of Iblîs.

Abu Mihriz takes form in the imagination with assistance from the traditional iconography associated with the Red King along with the planetary symbolism of Mars. The Jinn King takes form as a theriomorphic manifestation of chaos, much like other demonic jinn. His human-like body is roughly two sizes of a normal human, his skin color is varied: dark brown to blood-red.

Al-Ahmar's head is both man and beast; ears like a deer with two long tusk-like fangs, two horns blazing as golden fire with flame-enshrouded eyes with greenish centers. Abu Mihriz has taloned feet, wears golden arm-bracelets, and wields a great sword and is often holding a human head. The lion the Red King rides is much smaller than he is, and the Jinn that attend him are also chaos-manifested demonic shapes. Al-Ahmar can also manifest with two deer-like antlers, like the flame-type or as twisted ones

suggesting a mockery of animal forms or an unclear interpretation by the Jinn. One servant jinni holds a severed hoofed leg, while others whisper their spells attributed to Mars.

The Sabian's of Harran in Syria made offerings in ancient times to the Spirit of Mars, اريس **Ārīs**, the epithet, "Lord of the Blind" (رب العميان "**Rabb al-'Umyan**" and "**Mara-Samya**", which translates to the blind (Samya) lord (Mara) in Aramaic. The association with Sammāʾēl (Samael) is clear here; Al-Ahmar is given the epithet of "blind" due of his extreme violence and because in his rage he strikes without regard for life. Thus we find balance between the Jinn King and the Angel associated with the planet Mars; the hold energy aspects of each other.

شکل ملک احمر و اکامتعلقان او لان طلسم

The Summoning of Al-Ahmar, the Blood-Red One, Abu Mihriz

By the fires of crimson strife,
By al-Mariikh (Mars) the hue of blood.
Legions of Morrah, son of Iblîs
I Summon Al-Ahmar, I invoke Abu Mihriz!
Upon a lion may you come forth to me!

I burn the incense of Dragon's Blood to honor you!

Abu Mihriz, blood-red skin, the head of the destroying beast,
Flame-enshrouded eyes and blood-stained, blazing light.
Two-horned Abu Mihriz (Father of the Attainer)
A Conquering King of Mars!

I invoke and seek guidance and gnosis with you, Abu Mihriz
Violent blind-rage spills rivers of blood!
Cycles of destruction, war is your sacrament!

Ares, veiled name covered in blood,
Samsama'il, Angel of Twelve Wings!
Adversary, Opposer!
Mara-Samya, Rabb al-'Umyan!

Al-Ahmar, whose poetry brings screams!
The war drum calls your spirit!
Blazing Red One,
Dragon's Blood offered to you!

By this talisman, bestow your favor unto me.
I seek the attainment of conquering that which is my obstacle.
So it shall be done!

End of Ritual

Wednesday

Barqan Abu al-'Adja'yb

برقان ابو العجائب

The Jinn King of Wednesday is Barqan Abu al-'Adja'yb (in Arabic: برقان ابو العجائب "Two Lightnings, father of Wonders, “Two Thunders"), Būrqān, Borqaan, Barkan and the ‘Black King’ (“Al-Malik Al-Aswad”, in Arabic: الملك الأسود). Barqan is the king of the planet Mercury (‘Uthoorid), the day Wednesday. The associated color with Mercury is Blue, and the metal being Brass. Barqan is an initiatory patron spirit, instructive by synchronicity and the aspirant finding subtle paths towards methods of attainment.

This Arch-demon King is, however, not something to suffer fools or the servile weakling who is not properly prepared. If you cross-reference names of jinn, demons, and angels in both Western and Arabic traditions the connections can be observed. For instance, Amaimon of the Goetia is identical to Maymun of the jinn. The Book of Enoch, along with my grimoire, “Fallen Angels – Watchers and the Witches Sabbat”, the Watchers have etymological association of Barqan with the fallen angel Abarak and Baraqiel. Baraqiel possesses the power of lightning.

Barqan possesses the natural alignment of the Hellenistic Zeus, Roman Jupiter, and the Imperial Roman Cult of the Emperor was one of the inspirations for “The Prince of the Powers of the Air”, “Ruler of this World”, namely Satan. The element of Air (of which Satan/Satanel/Sammael holds dominion and flies in the Lower Air between the realms of Earth and the Heavens) is that of the physically unseen yet energetic realm of spirits, psychic (internal awareness and the auguries of divination), mutable and malleable energies influencing communication, change, travel, etc.

Air is a vehicle of the jinn and demonic spirits (along with messengers / angels), along with the element Fire, is closely aligned with the realm of the Unseen. It is by Air that energies and influence is made to expand and inspire what is, firstly, the singular individual, to then over tools and modes

of propaganda and media such as art, internet, books, photographs, and speech.

You will be challenged, and initiation is a path of struggle; do not fall into traps of temptation or anything which instinctively diminishes your strength of mind and will. Barqan rewards that prove themselves worthy of the Black Flame. Mercurial stages of initiation are conceptualized in the process of Liberation, Illumination, and Apotheosis.

Barqan is a powerful Jinn, identified also as an ‘ifrit. Al-Malik Al-Aswad is also known as the Lord of the City of Carnelian, and the Castle of Gold. In addition, other mythical fortresses are under his rule as well. The five hill-strongholds, within each there are 500,000 Marids. Marids or more specifically, Marada (in Arabic, plural: مردة; singular: مارد mārid, "Rebel") are rebellious and powerful jinn. The Marada are considered to possess vast knowledge of magic and sorcery.

Barqan and his tribe worshipped the Fire, that is, the Black Flame. He is monitored by the angel Michael (ميكائيل). Barqan may be invoked to inspire and guide those strong enough in Sorcery and Magick along with Jinni of the Marada. Fire worshippers were found in sects among the Mazdean Zoroastrians, Zurvanites, and even the older cult of Anu of Assyria.

To have a small fire in a cauldron, pot, or proper vessel by using Gel-fuel or Florida Water as the propellant, is suitable for meditating and invoking Barqan. The fire is not just for the powerful ‘ifrit, it also serves as a meditation and reflecting point for the Black Magickian during ceremonies to which offerings to Barqan are made. To Worship the Flames, having old associations prior to Islam with Zoroastrian cult, fire is a corporeal element in our world which can destroy and create depending on how it is used. The Black Flame, the spiritual fire so bestowed upon humanity is but a mere spark from which the Jinn are composed of.

To summon the King Barqan, replicate the talisman and use a variant of either the Arabic or English translation.

شکل ملک اسود و اکا متعلق او و لاطس

Invocation of Barqan, Lord of Two Thunders

I burn incense in honor of you Barqan!
Al-Malik Al-Aswad I call!
Lord of the City of Carnelian
Sandalwood I burn to you,
Storax billows and carried upon the air.

Barqan, accept this sacrifice and descend within my temple.
Planetary Lord of Mercury, by the mastery of Air!
Enthroned in a Castle of Gold
Barqan, Two Lightnings strike to Earth.
I invoke you!

‘Ifrit, King of the Tribes of Terror
To your command, thousands of Marids answer!
Rebel demons, who pierce the veil of order,
Marada bestows magical knowledge to me!

From your five hilled strongholds,
The Marids echo your wisdom and strength!
Barqan, whose tribes worship the Fire,
The Black Flame brings Apotheosis!

Barqan, whose lore is vast and ancient,
Watcher and Jinn, Father of Wonders I summon!
eajib ya barqun bihaqi hatayn, yamshi jinn!
(Barqan Abu al-'Adja'yb, Two Lightnings, Father of Wonders, Barqan, Jinn of Evening)
Mikhail offers no restraint before your power!

Al-Malik Al-Aswad, Black King I invoke!
Enfleshed by the skins of your enemies, descend!
Two horns and from a fanged mouth whisper the words,
Rebel Jinn behold the worshipful Fire!

Whose knowledge is vast, whose skills are of majesty!
Bestow your favor unto me!
End of Ritual

Thursday

Shamhurish

بو الوليد شمهروش

The Jinn King of the planet Jupiter and Thursday is **Abu al-Walid Shamhurish** (in Arabic: أبو الوليد شمهروش "Shemhuresh, father of the Newborn" (in Hebrew: **שמהורש**), Chaarmarouch and is known by the epithet of "**al-Tayyar (the flyer)**". In the mystical work, Kitab al-Bulhan, his epithet with his talisman is **King Samhuras Nasrani**. As the King of Jupiter (Musytary), the day Thursday (al-Khamees), the color Purple, and the metal Tin. Shamhurish is balanced by the angel **Tzedeqel** (صرفيائيل **Sarfya'il**) and aided by the jinn **Farus**.

Shamhurish is balanced by the angel Tzedeqel (صرفيائيل Sarfya'il), which means that one must maintain consistency and focus on balance in worldly affairs. The King is said to favor green and white fabric. An associated Jinn aligned with Jupiter and Thursday is **Mutawakill,** his office is Throne Bearer to Shamhurish and his son. He is mentioned as having a son called **Sultan al-Khal** (سلطان الكحل "**the Black Sultan**") as well as a daughter who instructs women on the art of witchcraft and sorcery.

Shamhurish is also considered a type of gatekeeper, much like the function of the Jinn for those adepts practicing Luciferian Magick in conjunction with Sihr. The epithet, **Melagoos Shamhorash** (variant of Shamhurish) means "**the usher**", one who stands at the doors or gates of the Fifth Palace of Satan. Melagoos Shamhorash assists Prince Morrah, the Jinn King of Monday, Al-Abyad, a son of Satan.

In the book Al-Fihrist, a tenth-century collection of lore and history of Muslim culture, al-Nadim, the author, describes the sects of Harnaniyah al-Kaldaniyin, also known as Sabian's (al-Sabah) who were identical to the Chaldaean (Babylonian) Dualists. These were mystics who were rooted in

Neoplatonic metaphysics and were Pagans who attempted to veil their practices and were of the city of Harran.

The Arabic for Chaldaean Dualists was al-Thanawiyah al-Kaldaniyun. Essentially, the Harranian Sabian's focused their prayers facing the North Star and recognized that this world has a transcendent deity who is both eternal and singular.

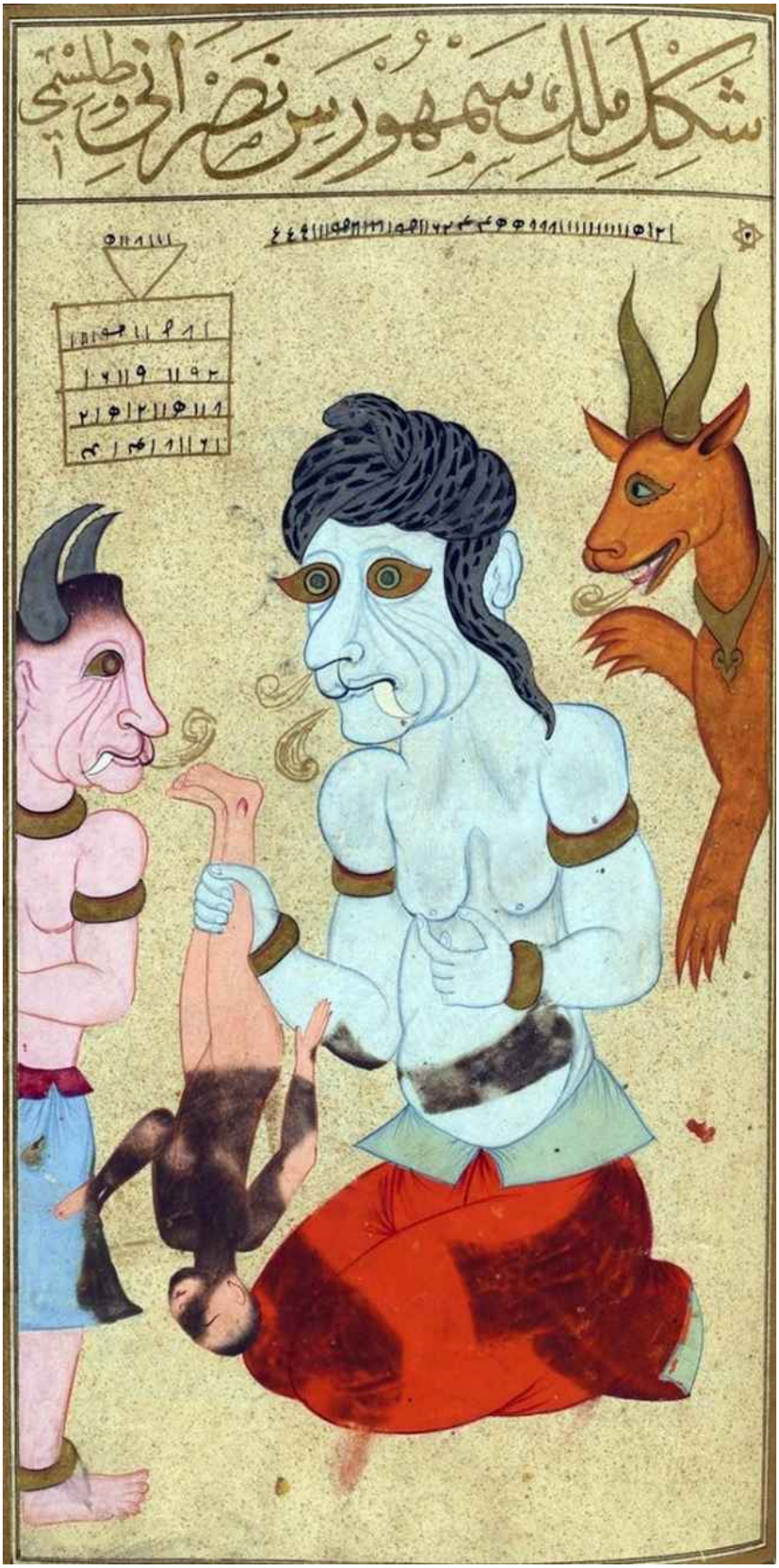
These Pagans associated Thursday to al-Mushtari (Jupiter), they called deity Bel (Baal or Bal). Shamhurish is a different Deific Mask for this ancient power, relating to strength, discipline, honor, justice, and self-determined paths along that of the Left. Shamhurish has a balanced, at times benevolent and calm energy associated with him. This jinni is ideal for workings aimed at bringing order in one's life as well as a sense of calm and kindness for those around you.

There is a sacred shrine to Sidi Chamharouch north of the peak of Toubkal in the Atlas Mountains of Morocco, near the village of Aroumd. The shrine is a giant boulder painted white. Being a type of Saint in Moroccan Muslims, Chaarmarouch Abbu al-Waleed was a pre-Islamic Jinn whose power was revered even after the prophet Muhammad, of whom Shamhurish was made a Qadi after spending time with the Islamic prophet. The Buffi of North Africa consider Shamhurish the Sultan of the Jinn.

Invoking Shamhurish and consecrating the talisman should have, like the others, a singular and simple desire written upon it. You may expect to sense shadows around you and a feeling as if you are being watched. Pay no attention to that, if you fulfill the ritual and affirm in your thoughts an alliance with Shamhurish or one of his jinn messengers, an excellent guiding spirit and protection will be yours. Shamhurish is vastly powerful, thus most likely your intuition will reveal that one of his legions of jinni will answer your incantations and the energy link will be completed in such a way.

In addition to this talisman, you may wish to obtain a ring with associations with Jupiter that can be consecrated to Shamhurish. A ring will be a source of energy-focus and a bridge between you and the jinn who act as your patron spirits via the authority of al-Tayyar. The names of Allâh as from

Arabic and Islamic incantation formula are sometimes used, do not let this deter you as a Luciferian.


شکل ملک سمهور بن نصرانی و طلسمی

Invocation of Shamhurish al-Tayyar

I summon and invoke the King Shamhurish,
Who bestows and instructs the Mastery of the Earth,
Chaos inspires Order and I shall bring paradise to my life!
King of Jupiter, on the day of al-Khamees I call!

Tzedeqel, be still before the Sultan!
Abu al-Walid Shamhurish (Shemhuresh, Father of the Newborn),
Mutawakill, Throne Bearer of Shamhurish before me!
Farus, in strength I summon al-Tayyar!

King who guards the gates,
The Fifth Palace of Satan open!
Melagoos Shamhorash,
Demonic usher of hidden power!

Hail Bel of al-Mushtari, Shamhurish!
Jinn of Jupiter's lordship.
`Azamtu ʿalaykum!
Qadi l-jann (Judge of the Jinn)!

August rule remains,
Chaarmarouch Abbu al-Waleed
Sultan of the Jinn I invoke!
Mulūk al-Arḍīya!

Satanically illuminating power!
Abu al-Walid Shamhurish,
Crowned by the Serpent.
King of a thousand tributaries!
Bestow your favor unto me!
So it shall be!
End of Ritual

Friday

Zawba'ah

ا النور الابيض زوبعة

Zoba'ah Abu Hasan (in Arabic: ابا النور الابيض زوبعة "Cyclone, father of the Handsome") (al-Abyad), King Zawba'ah is the Lord of Friday, Venus (Zuhroh). Zawba’ah has association with the Enoch I myth of the Watchers, specifically Azazel as the fallen angel who aligned with the planet Venus as the Morning and Evening Star is associated with the metal Iron. The terrifying Jinn Zoba’ah is the offspring of the goddess **al-‘Uzzā** (العزى), known by her epithet, **al-Zahra** (the planet Venus). The Luciferian manifestation of the goddess al-‘Uzzā herein

Zawba’ah is not a manifestation of Azazel, however, being the offspring of more specifically Al-Uzza, Zawba’ah is a more sinister and destructive power which can be compared to the Babylonian, Sumerian, and Assyrian demons of the storm-winds: the Udug-hul and Pazuzu. Zoba’ah is monitored by the angel Anael (عنيائيل) and both invoked at times together and commanded under the will, with honor and respect to Zawba’ah, balance can be attained.

Zoba’ah is depicted manifesting with yellowish skin, having four beastlike heads. Zawba’ah has green eyes which are illuminated by being topped with a reddish flame, his upper head having two bull horns which turn inwards. The Jinn King has sharp fangs and two tusks and is shown sitting, cross-legged in a meditative, attentive posture, wearing purple pants and a green belt. On each side of Zoba’ah are two Jinn chieftains who assist and facilitate the fiery powers of the King Abu Hasan. One devil appears with grayish skin (as if between man and beast or a corpse interned in some watery place) while the other has dark-skin and cruel horns.

A separate artistic depiction of Zoba’ah illustrates the Jinn King appearing in a full yellow robe, with long gray-sleeves, holding a predatory-bird

carved staff, a greenish demonic head with a black beard which terminates into a sharp point. Two curved horns reach upwards with three anthropomorphic human-like heads rise slightly above it; two flanking bearded heads wear a red turban while the center one (above the demonic head) is topped with a yellow turban. The Eyes of Zoba'ah are blazing with both red and green hues. Flanked with two Jinn servants, both are greenish therionic devils with the heads of elephants.

King Zoba'ah holds vast power over the tornado, the whirlwind, and is known in the Testament of Solomon as the demon Ephippas, a storm and wind-demon of Arabia. Zoba'ah travels within a blasting cyclone wind, gathering strength amid the elements and bringing destruction to humanity when it suits him. As this jinni was created of Air and Flame, his invisible spirit exudes a type of energy that can inspire the atmosphere of the storm, an unpredictable terror that can either bless or curse. Like Pazuzu of Babylonia, the spirit travels by whirlwinds between the Imaginal and Terrestrial realms.

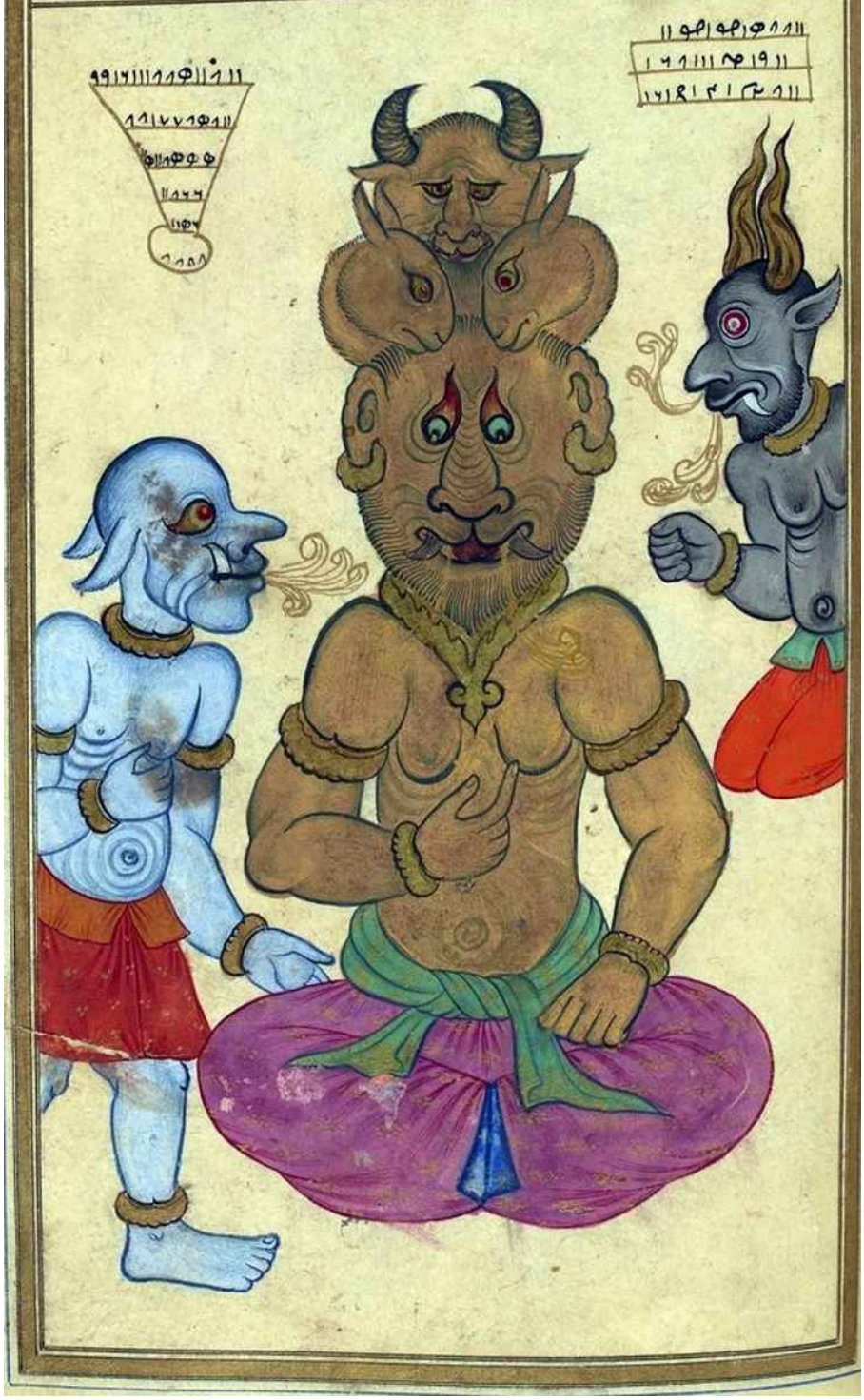
King Zawba'ah can benefit the Luciferian who honors and respects his ancient majesty, incense, libations and seeking simultaneous initiation by seeking mastery of the astral body (Body of Light and Darkness) and the art of beautification (glamour sorcery, presentation, and aesthetics) and the instruments of self-defense, war, and conquering (weapons, armor, etc.). In this aspect, parallels between Zoba'ah and Azazel may be noticed.

Perhaps a mask might reveal a connection between Pazuzu if the Black Magickian is able to identify traits beyond tradition…

On the talisman you prepare for invoking King Zoba'ah, ensure both sigils are upon the parchment. Once you have summoned the King, hold steady your mind, and command your entirety of self with unmovable strength and an iron will. Zoba'ah will most likely respect the steadfast and Jinn-like nature of the higher articulation between the most powerful Jinn and your mind. Never show arrogance and be humble towards opening your mind towards enhancing the Four Pillars of Wisdom, Power, Balance, and Strength.

After the working, fumigation will be the offering and a sincere thank you in honor to the King (as with the others) will part this convocation between the Jinn and the Black Magickan.

شکل ملک زوبعه و اکا متعلق او لان طلسمی



Invocation of Zawba’ah

I summon and call to you, O Zawba’ah, from the wilderness of ‘Al-Aykah’.
From the place of the King, hear my words O’ Zoba'ah Abu Hasan!
Come forth [X 2], Zawba’ah I summon you [X 7]
Zoba'ah Abu Hasan,
Illustrious son of al ’Uzza,
Blazing al-Zahra Morning & Evening Star
Descend as epiphanes within my temple of Mind, Body, and Spirit!

Zawba'ah, Lord of Venus.
Whose mastery of Iron conquers human filth!
Anael bound with the pact of tribal restraint,
King Abu Hasan, I summon you!

Four bestial heads watch the winds,
Greenish eyes crowned in red flame,
The horns of the Bull and tusks destroy the weak.
Zoba’ah wields the bird carved staff.

Vast whirlwind known as Ephippas,
Traveling by the blast-winds, Zoba’ah come!
O Zawba’ah, from the wilderness of ‘Al-Aykah’
From the place of the King.

Hear my words Zoba'ah Abu Hasan!
Cyclone, Father of the Handsome!
King born of al-‘Uzza!
Luciferian power eternal!

Mulūk al-Arḍīya,
Blast-demon Zoba’ah descend!
Ephippas unseen yet renders the storm to destroy!
The heads and serpent tongues of your whispers!
Bestow your favor unto me!
End of Ritual

Maymun by Dizmah

Saturday

Maymun

ميمون أبانوخ

The ancient demon king from Western Magical traditions named him Maymon Rex, Amaimon or Amaymon. The Jinn King of Saturday is known by the names of Maimun Abu Nuh, Meymun Aba Nuha (in Arabic: ميمون أبانوخ "Prosperous, father of Rest") and Maymun (translating "Fortunate"). Maymun is the King of Saturday, the day associated with Saturn (Zuhal) and the color Black. Saturn's metal is Gold and Maymun is balanced by the angel Kasfa'il (Cassiel).

Maymon is depicted in many forms, yet among the king of the jinn, he has wings and is known by the epithet as "Maymun of the Clouds" (ميمون السحابي "Maymun as-Sahab").

In Africa, Maymun is known as a beneficial King of Jinn, Sidi Mimun (including Maimun). In jinn lore, Maymun assists the minister Dikianos, also having vast power as being one the closest ministers to Iblîs. Maymun is feared as a king in both western occultism and in jinn lore, a demon who has command over the plague, for Maymun most commonly detests humans unless an individual's character and methods showing respect earn his benevolence. The King of Saturday and Saturn has ministers who assist him who are Abumalith, Assaibi and Belidet.

Maymun is depicted in "The Book of Felicity" as being a ruler of air, flying among billowing clouds. Maymun as-Sahab's torso and upper body show armbands, bracelets, and a collar as talismanic ornaments. He has wings with red and gold feathers, flames under his body and a demonic head with a pointed beard, tusks, greenish eyes, ears like a goat and bull horns. Maymun holds in his hands, suspended and reigning in the air, the body of a sleeping man, perhaps to emphasize his demonic powers as a predator of human beings. Maymun is known also as "the Black One", "The Winged One", and "The Executioner".

شکل ملک یموت سجانی واکا متعلق اولان طلسمی

INVOCATION OF MAYMUN

I summon and call to you, Maimun Abu Nuh, King of the Heights, Ruler of the Air; from the place of the King, hear my words O' Maymun as-Sahab! Come forth [X 2], Maimun, I summon you, Maimon, come [X 7].

Maymun of the Clouds
Maymun Rex,
King of Saturn,
Blackened Abyss, Ruler of Death.

Maimun Abu Nuh, King of the Heights,
Ruler of the Air.
From the place of the King,
Hear my words O' Maymun as-Sahab!

Zuhal the ancient; Myrrh saturates the altar!
Among the ministers of Iblîs,
Gold is adornment not infecting your wings,
Maymun, sender of plague & benefactor of those who honor him.

To slay or to bestow prosperity!
King of Billowing Clouds, hear me!
Send thy ministers,
Abumalith, Assaibi and Belidet.

Maymun of the Clouds, golden and red wings,
A body formed of flames.
Greenish eyes adorned with the Black Flame,
Ruler of the Air, Amaimon!

The Black One, Meymun Aba Nuha!
The Executioner,
Golden throne painted with blood.
Maimon, come to those that hear these hymns!

Kasfa’il, upon the primal dragon,
Usher forth the might of Maymun’s epiphany upon the Air.
Maymun as-Sahab, tusks that render flesh into death.
King of Zuhal I call!
Bestow thy favor unto me!
So my desires shall be made real in the material world!
So it shall be!
End of Ritual

Commentary on Paintings of the Mulūk Al-Arḍīya from the Kitāb al-Bulhān

The previous Turkish manuscript paintings of the Seven Kings are both representations but also are talismans for these demonic rulers from the manuscript known as Kitāb al-Bulhān (Book of Wonders), a 14th and 15th century Arabic manuscript. This manuscript was compiled by Hassan Esfahani (Abd al-Hasan Al-Isfahani) in Baghdad. The seven are reproduced in order of the days of the week, beginning with Sunday. There are two versions with some slightly different paintings of these jinni, however, both are inspiring and might be gateways to the Spirits of Fire.

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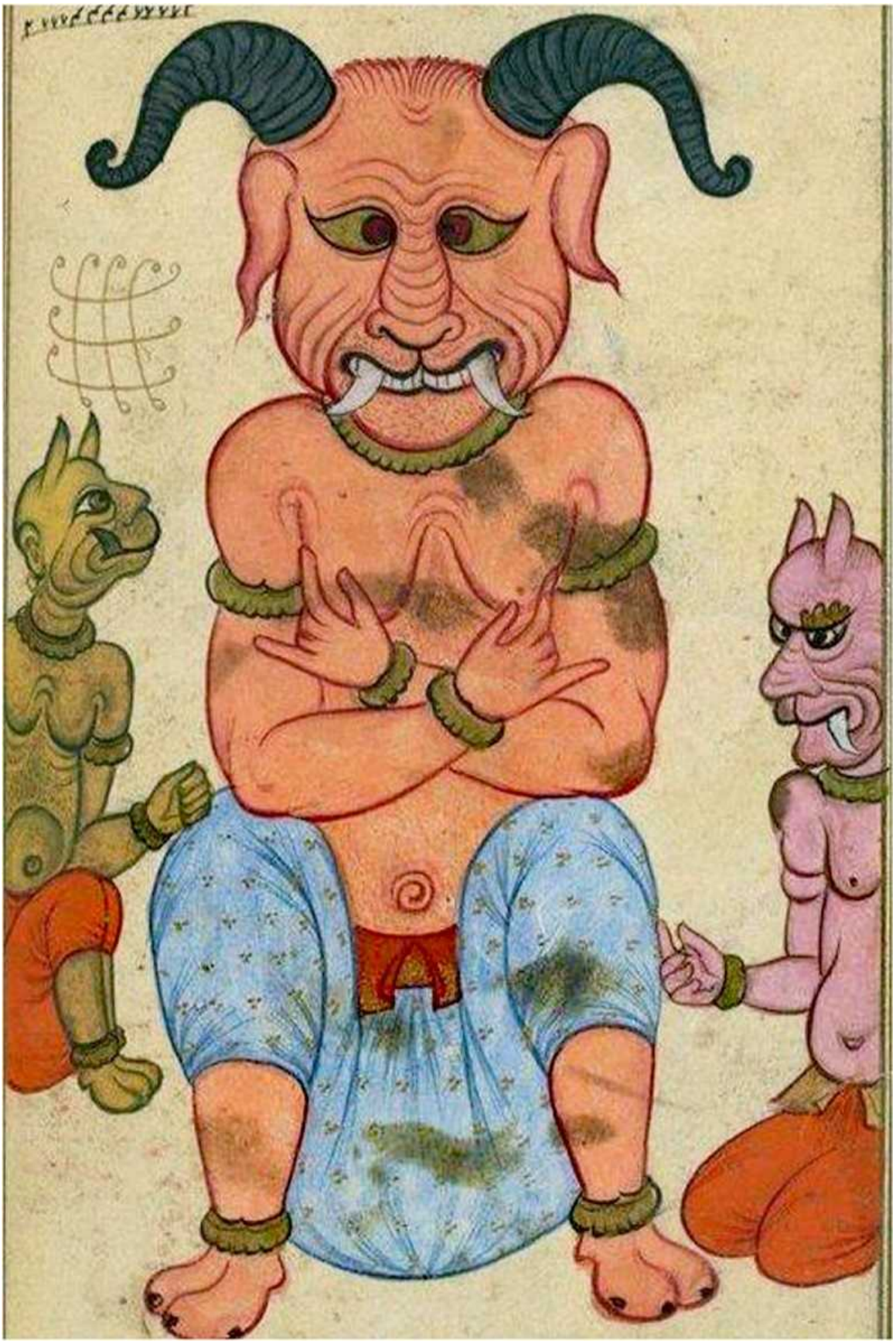

Other Titles by the Author:

MICHAEL W. FORD is the author of the following titles:

- *The Book of the Witch Moon: Chaos, Vampyric and Luciferian Sorcery*
- *Luciferian Witchcraft: The Grimoire of the Serpent*
- *Liber HVHI: The Magick of the Adversary*
- *The First Book of the Luciferian Tarot* (with the art of Nico Claux)
- *The Bible of the Adversary*
- *Akhkharu: Vampyre Magick*
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- *Adversarial Light: The Magick of the Nephilim*
- *Maskim Hul: Babylonian Magick*
- *Dragon of the Two Flames: Demonic Magick and the Gods of Canaan*
- *Shadows of Azathoth: Horrendous Tales of Vampiric Darkness* (fiction)
- *Necrominon: Egyptian Sethanic Magick*
- *Drauga: Ahrimanian Yatuk Dinoih*
- *Sekhem Apep: Typhonian Vampyre Magick*
- *The Grand Grimoire of the Infernal Pacts*
- *Sebitti: Mesopotamian Magick & Demonology*
- *Fallen Angels: The Watchers and the Witches Sabbat*
- *The Demons of Solomon: Spirits of the Earth, Air & Underworld*
- *Hecate & the Black Arts: Liber Necromantia*
- *Infernal Union: Sinister Initiation & The Satanic Psalms*
- *Whispers of the Jinn: Arabic Black Magic*

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[1] Barzakh is Arabic meaning “barrier”, that which separates the living from the dead.

[2] The ‘time of barbarism’ defined by Muslims as pre-Islamic practices.

[3] Banquets and feasts, occurring after religious ceremonies were esteemed ritual events in the caravan city of Palmyra during the first and second century. Attendance at these events was limited to those who held a ticket, i.e. a stamped token.

[4] The Evolution of the Concept of the Jinn, pg. 90

[5] “Lives of the Prophets”, pg. 597-598

[6] pg. 1393, footnote B.

[7] See “Infernal Union – Sinister Initiation & Satanic Psalms” by Michael W. Ford

[8] Derived from the Arabic Simah سِمة which means sign and rūḥāniyya, along with ‘ilm al-ḥikma (Arabic: روحانية and علم الحكمة, "spirituality" and "epistemology of wisdom"

[9] Theological Approaches to Qur'anic Exegesis: A Practical Comparative-Contrastive Analysis. Hussein, pg. 155

[10] The Decipherment of Arabic Talismans, Tewfik Canaan, Magic and Divination in Early Islam, pg. 125.

[11] The Dragon in Medieval East Christian and Islamic Art, pp.160

[12] Al-Razi, Fakhar al-Din, *Mafatih al-Ghaib*

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About The Author

Michael W. Ford

Michael W. Ford is one of the most prominent figures in contemporary occultism and the Left-Hand Path. A prolific writer, he has authored over two dozen books that explore magic from an antinomian perspective and created his own Luciferian system called Adversarial Magick. Beginning with his first work written in 1999, Ford crystallized the core philosophical concepts and a methodology of practice that became known as Luciferianism. Prior to his career as an occult writer, Ford was a musician in various genres, starting with extreme metal and ambient ritual music. Prominent names in his musical career include Black Funeral, Darkness Enshroud, Valefor, Psychonaut 75, Hexentanz, Akhtya, Strigoii, Varcolaci, Cult of Thaumiel, and Nihtgenga among others. He has also produced some movie soundtracks, such as Hell Bound: Book of the Dead, and written songs to and collaborated with many other bands. Currently, Michael continues to work on music and writing, in addition to being a lecturer.